

MUSICAL AMERICA

Vol. XXXIII. No. 22 NEW YORK

EDITED BY

John C. Freund

MARCH 26, 1921

\$3.00 per Year
15 Cents per Copy

FLAGLER PRIZE OF \$1,000 FOR NATIVE SCORE IS AWARDED TO L. T. GRUENBERG

More Than Eighty Works Submitted in Competition Instituted by Patron Saint of New York Symphony—Second Prize of \$500 Goes to Karl McKinley of Hartford, Conn. — Announcement Made at Final Concert of Symphony Society—Gruenberg, a Pupil of Busoni, Known as Pianist as Well as Composer

LOUIS T. GRUENBERG, of 208 West 111th St., New York, won the \$1,000 prize; and Karl McKinley, whose address is given as Center Church House, Hartford, Conn., the \$500 secondary award, in the Flagler competition for American orchestral compositions not exceeding twenty minutes in length. Mr. Gruenberg's \$1,000 prize work, which bears the title of "The Hill of Dreams," will be played at the first New York concert of the Symphony Society next season, to be given Oct. 20.

Announcement of the results of the competition was made Sunday afternoon, March 20, at the final concert of the Symphony Society, before a large audience in Aeolian Hall. Standing before this interested throng, Walter Damrosch, the conductor of the Symphony Society, and one of the five judges in the contest, opened the sealed envelopes containing the names of the winners.

Besides Mr. Damrosch, the judges were Leopold Stokowski of Philadelphia, George W. Chadwick of Boston, John Alden Carpenter of Chicago and Franz Kneisel. More than eighty compositions were submitted in response to the offer of the two prizes made a year ago by Henry Harkness Flagler, president and chief guarantor of the Symphony Society. The competition closed in October.

Holding out the first envelope, Mr. Damrosch read the motto inscribed thereon—"Cacoethes Scribendi." Breaking the seal, he remarked, "A New Yorker," and read the name and address of the \$1,000 prize winner. Members of the orchestra led in the applause.

Mr. Damrosch proceeded to open the second envelope, the title being "The Blue Flower." The reading of Mr. McKinley's name and address followed.

A congratulatory telegram from Mr. Damrosch sent to Mr. Gruenberg's home, revealed the fact that the first prize winner is now concertizing in Europe.

Mr. Gruenberg, who is thirty-seven, studied piano and composition under Busoni in Berlin. His activities in America, however, before he went abroad produced some successful writings, and several piano pieces were published. When he returned to the United States he demonstrated fine gifts as an accompanist, aiding Eddy Brown, the violinist, in this capacity for one or two seasons, playing then as L. T. Gruenberg. He was also associated with Jacques Thibaud. In February, 1919, he gave a piano recital in Aeolian Hall at which he presented five pieces of an Egyptian flavor, grouped under the general title of



Photo by Maurice Goldberg

ROSA RAISA

One of the Foremost Dramatic Sopranos of the Day, Who This Year Completed Her Fifth Season With the Chicago Opera Association

"Impressions." He was quite a favorite with Busoni, who regarded him as one of his very best pupils. It is understood that at one time Mr. Gruenberg worked upon an opera for which Busoni wrote the libretto. He has composed a great deal of music, serious in nature, and has the reputation of being an earnest worker of musicianly attainments. The prize winning composition is of symphonic structure, in one movement.

Karl McKinley, who is now an organist and choir director in Hartford, Conn., was born at Yarmouth, Me., in 1895, and received his degree of Mus. Bac. at Knox Conservatory at Galesburg, Ill. He began the study of music at the age of five and graduated from Harvard with special honors in music; studied organ with Gaston Dethier, conducting with Walter Henry Rothwell

and composition with Rubin Goldmark.

He has composed several songs, piano pieces and a Violin Sonata. With a motet for mixed voices he won the Francis Booth prize at Harvard in 1917, and he received the Elkan Humburg Traveling Fellowship in 1917. A short orchestral number, "Indian Summer Idyl," has been played by the New England Conservatory Orchestra under Chadwick, also by the New York Philharmonic Orchestra, with Josef Stransky conducting. Mr. McKinley is teaching piano, organ, and theory besides being organist and choir director of the First Church of Christ at Hartford, Conn., which is noted for its fine standards in music, and is one of the oldest churches in the State. He is also organist at the Strand Theater in Hartford.

GARDEN SKETCHES WORD PICTURE OF HER SUCCESSOR, 'A MAN', COMING 1922

Following Announcement in Cincinnati, Head of Chicago Opera Telephones Statement Amplifying First Report—New General Director "Will Come After Next Season"—Is Young and Substitutes Great Ability for Great Reputation, She Declares — Will Disclose Name at End of One Year — Headquarters Says Garden Has Two Years as Head of Opera Forces

Polacco to Succeed Garden at Helm of Chicago Opera?

THAT Giorgio Polacco, now chief conductor of the Chicago Opera Association, will succeed Mary Garden as artistic director, though the change may not be made formally until season after next, is accepted in operatic circles as the meaning of cryptic statements attributed to Miss Garden in the West that she will be succeeded by a man of her own choosing.

Completion of arrangements by which Titta Ruffo will sing at the Metropolitan next season also is accepted as fact, although official announcements have been withheld. He will not sing with the Chicago Opera Association either in Chicago or New York.

Among the rôles which Amelita Galli-Curci will sing at the Metropolitan probably will be the Queen in "Le Coq d'Or."

Rimsky-Korsakoff's "Snow Maiden" is being considered, along with "Sadko," for presentation at the Metropolitan. Artur Bodanzky is said to be engaged in cutting the score to meet the Metropolitan's needs.

(By Telegraph to MUSICAL AMERICA)

CHICAGO, March 18.—Mary Garden's widely published statement yesterday in Cincinnati to the effect that she would continue to manage the Chicago Opera Association for another year only, caused considerable stir in artistic circles here. Last night the director-diva telephoned the following statement from Cincinnati:

"There is no new manager nor will there be one for a year, a year which I would not miss for anything in the world. I am the manager. At the end of one year ask me about the new manager and I will tell all, his name, his address, mayhap. Nearly everyone connected with the Chicago Opera Association is a wonder, that is why it is the greatest opera company in the world."

[Continued on page 2]

IN THIS ISSUE:

Geraldine Farrar Discusses Rôles and the Wardrobe.....	5
Science as Path to Piano Technique.....	9
Making Music Live by Emphasizing Color Values.....	21
Evolution of New York's Most Recent Concert Organ.....	23

Harvard Declines Monetary Aid of France for Glee Club's Tour

BOSTON, March 19.—The unanimous offer of the French Government to aid in defraying the expenses of the European trip which the Harvard Glee Club plans to make next summer, has been declined by its executive committee. The fund amounting to \$50,000 which is necessary to finance the project will be obtained from graduates, and in several instances members of the club will defray their individual expenses. The management at present is busy preparing passports for the entire aggregation. Francis Rogers, '91, baritone, of New York, was the chief objector to the Harvard singers' accepting governmental aid from France, or even seeking money from other sources than Harvard men. W. J. P.

Marked Improvement in Caruso's Condition

Improvement in the condition of Enrico Caruso, who has been seriously ill since Christmas day, was so marked in the week just ended that his physicians pronounced him convalescent and ceased the issuance of daily bulletins. Whether he will remain in New York City until such time as he can go to Italy with his brother, Giovanni Caruso, and other members of his family, or will spend a few weeks at some place near the city before taking passage abroad, has not been definitely determined, it was stated Monday, although the hope was expressed that Caruso will be en route to Italy by the first of May.

H. E. Krehbiel Rallies from Serious Operation in Roosevelt Hospital

H. E. Krehbiel, music critic for the New York Tribune since 1880, successfully underwent an operation for gall stones in the Roosevelt Hospital last Monday morning. Mr. Krehbiel has not been in good health for some time and has not been able to give his usual attention to his writings. His condition is reported as favorable, but the physicians state that he will not be able to be removed to his home for some four or five weeks. On Tuesday afternoon it was reported that the operation had been successful and that he was improving rapidly.

High Note Halts Business Deal, and Ordinance Is Aimed at Studios in Portland, Ore.

PORTLAND, ORE., March 16.—Dissension is feared over a recently proposed city ordinance respecting musical studios in the downtown district. Opposed to the Building Owners' Association, which advocates the ordinance, are several hundred musicians.

"The proposed ordinance," says Joseph A. Finley, chairman of the Musicians' Club of Portland, "is the result of a rather unusual incident. Adjoining the Northwestern Bank building, is the Bush & Lane building, where there are a number of studios. There was, we are told, an important business deal on in an office in the Northwestern Bank building, and the purchaser was about to sign the contract when a singer across the way struck a high note and held it. He frowned, wavered and resumed the discussion, laying aside the pen. A few moments later he was again ready to sign, when the same note was heard. The current story is that he grabbed his hat and rushed out, never returning. This incident, if it has been correctly related, inspired the present attack."

The ordinance, as framed, provides that any room where vocal or instrumental music lessons are given, if within fifty feet of any hotel, apartment house or office building, shall be required to install double windows, with air space between, and that these shall be closed during lessons. At the next meeting of the Musicians' Club, plans will be made to contest the ordinance at the council session. I. C.

NATIONAL SYMPHONY FOR STADIUM SERIES

Trying to Secure Herbert as Leader of Six Weeks' Summer Season

As MUSICAL AMERICA went to press authoritative information was obtained, the result of a careful observation made by this journal, in regard to the coming summer's concerts at the Lewisohn Stadium in New York City. The National Symphony Orchestra, although it becomes defunct at the close of the present concert season, will be the orchestra at this summer's Stadium concerts, as the contracts signed call for its services. The plan is to give a series of six weeks instead of last year's announced nine—only seven were given, the concerts ter-

minating without any explanation of the shortening of the season—and the concerts will again be given under the auspices of the Music League of the People's Institute. Arthur Judson, the able manager of the Philadelphia Orchestra, will, in all likelihood, be the manager of the Stadium series. As to the conductor an effort is being made to engage the services of Victor Herbert, one of the few figures in this country's music who has the unusual equipment of being both a musician versed in the most serious side of his art and at the same time a musician who, through his very successful comic operas and musical comedies, is known to the layman as well. There is a possibility of Mr. Herbert sharing the season with Walter Henry Rothwell, conductor of the Los Angeles Philharmonic Orchestras, who conducted the entire Stadium series last summer.

Garden Sketches Word Picture of Her Successor, "A Man," Coming 1922

[Continued from page 1]

to-day. The new manager will be no exception. He will come after next season during which time, the Chicago Opera Association will be established for all time by an unprecedented season. He is the ideal man to take the responsibility and make subsequent seasons as successful. Instead of a great reputation he has great ability, which is the thing this company is after. He is not internationally known, perhaps, but nothing in the world can halt him from becoming so. I am not going to marry him. But I am going to help him and every one of the Chicago company is going to help him, and Chicago is to have an opera season which will startle the world. He is a young man, good looking, charming, able, well liked and certain of fame to come. But he is not the manager for a year. Right now I am the manager and I like it.

Stoessel to Lead Festival's "Requiem" as Trial for Conductorship?

The conductorship of the New York Oratorio Society is still undecided, pending a meeting of the committee on Friday of this week. Unconfirmed reports state that Albert Stoessel, the assistant conductor, will lead the performance of Verdi's "Requiem" on Saturday evening, April 2, as a try-out for the post, which will be given him should his abilities seem to meet the requisites deemed necessary by the committee. Robert W. Tebbs, president of the society, said the idea was unknown to him and it was impossible to ascertain from Mr. Damrosch if he himself would conduct. It is understood that Nelson Coffin is the other conductor under consideration.

Ernest Henkel Made Business Manager of Italian Lyric Federation

Ernest Henkel, formerly administrative secretary of the Metropolitan, has been made business manager of the Italian Lyric Federation for its forthcoming season of grand opera at the Lexington Theater and the Brooklyn Academy of Music. The prospectus of the Federation also makes definite announcement of the engagement of the eminent Italian baritone, Mattia Battistini, for its fall season.

Paderewski Leaves for West

Ignace Paderewski left New York on March 20, for the West. He plans to stop in Chicago for a short time and then go directly to his ranch in California. The pianist was accompanied by Mme. Paderewska and by his secretary, Edward S. Witkowski. Before leaving, Mr. Paderewski said that he would stay in California about two months and would then return to New York.

Society of Composers, Authors and Publishers Collects \$250,000 Annually

The Society of Composers, Authors and publishers recently made an estimate that within several years it will be collecting annually at least \$500,000. The present annual return of the society is considerably over \$250,000.

Robert Elkin, London Publisher, on Visit Here

A visitor to the executive offices of MUSICAL AMERICA last week was Robert Elkin, son of R. H. Elkin, head of the London music publishing house, Elkin

Wait till next season and you will like it.

Statement from Headquarters

From the headquarters of the Chicago Opera in this city, the following statement was issued: "Mary Garden as general manager of the company in reality has two more years to run, and her statement is perhaps due to modesty on her part. Miss Garden may continue as general director for several years to come."

From Cincinnati, a person of authority, who preferred to have his name withheld, made this statement: "Signs for next year are most prosperous. I doubt if at any time in operatic history there will have been such a galaxy of stars as will assemble next year on the Auditorium stage."

Harold McCormick was not in Chicago and no statement could be obtained from him. E. C. MOORE.

& Co., Ltd., now on his first visit to this country. He is associated with his father in business in the British capital. While here he was in conference with George Maxwell, managing director of G. Ricordi & Co., which firm represents the Elkins in America. Mr. Elkin is also a composer of a number of songs and piano pieces.

D. F. McSweeney Returns from McCormack World Tour

D. F. McSweeney, associate manager with Charles L. Wagner, who has been traveling with John McCormack since the beginning of his world tour last May, arrived from Europe last week. The tenor, who has been singing in Monte Carlo with great success, will return to America during the month of April, but with the exception of some possible benefit appearances, will not sing publicly until the beginning of his season next fall, which opens in Boston on Oct. 6.

Patti's Castle Sold

Craig-y-Nos Castle, the home in Wales of the late Adelina Patti, has been bought by the Welsh National Memorial Association, but the extensive estate will be sold later. When the singer bought the castle some forty years ago, it had only limited accommodations and was remodelled at a cost of about \$500,000, a theater with a capacity of about 300 being one of the additions.

Edith Mason Back from Europe

Edith Mason, the soprano, arrived in New York on March 19, on the Aquitania. She remained in New York about forty-eight hours seeing friends and then left to join her husband, Giorgio Polacco, who is the principal conductor of the Chicago Opera Association now on tour of the West. Miss Mason has just returned from a number of successful operatic appearances in Paris and Monte Carlo. She will be a member of the Chicago forces next season.

Rural Schools in Illinois to Study Geography Through Music

CHICAGO, March 14.—A piano and a phonograph in each of the rural school houses of Cook County is the plan of Edwin J. Tobin, county superintendent of schools. Geography will take on a new interest, according to his plan. The study of Scotland will be accompanied

Movement Launched to Acquire Hunecker's Books for Library and Supplement \$2,500 Left by Noted Critic

An estate of only \$2,500 in personality was left by James Gibbons Hunecker, noted music critic and writer, who died intestate on Feb. 9 last. This was made known when his widow, Josephine Hunecker, of 1618 Beverly Road, Brooklyn, petitioned the Kings County Surrogate Court and obtained letters of administration. Mr. Hunecker left a son, Erik, by his first marriage.

Friends of the late music critic of the New York World are being invited to subscribe to a fund to buy his working library of books and music and present these to the New York Public Library, where they will be known as the "Hunecker Collection." The library has indicated that the gift will be received with great pleasure, and that the books will be suitably honored by a special book mark.

Otto Weil is treasurer of the fund, and the invitation to subscribe is issued over the name of Edward Ziegler, of the business staff of the Metropolitan Opera Company. Sums received will be used to supplement the small estate left by the brilliant writer.

by fling and pibroch, of Africa by primitive drum rhythms, of France and Switzerland by their own folk-music. The idea has been a popular one. Many of the schools have given entertainments in order to raise the money for the purpose, and a number have already supplied themselves with the instruments.

Pennsylvania Theatrical Men Oppose New Tax Bill

HARRISBURG, PA., March 16.—Theatrical men and proprietors of motion-picture theaters to-day asked the Ways and Means Committee of the House to report out with a negative recommendation the Brady bill imposing a tax of one per cent on gross receipts of theaters, motion-picture houses and other places of amusement. The measure is being vigorously opposed by theatrical men from all over the State.

Out-of-town Managers Visit New York

Among New York's visiting out-of-town managers this week were Bradford Mills of Detroit; Gertie Rolle of Houston, Tex.; Miss Ferriss, personal representative of Mrs. George Richards, manager of Duluth's all-star course, and W. H. C. Burnett of Detroit. Mr. Burnett is manager for Louis Graveure, the baritone, but will also conduct a series of concerts in Detroit next season.

Form Theatrical Board of Trade

To protect themselves against bad debts, firms and individuals connected with stage settings, furniture, costumes and other accessories of stage productions have organized into a Theatrical Board of Trade. Representatives of the various firms met at the Hotel Astor on March 20 to organize. F. S. Murray was elected president.

Paris Aghast as Motion Pictures Threaten Invasion of the Opéra

Consternation in art circles in Paris has been caused by a proposal to convert the Opéra into a theater for the display of motion pictures. According to a cable to the New York World, M. Rouche, director of the Paris Opéra, is seriously considering the matter. The Chamber of Deputies recently refused to increase the subvention and aid the Opéra, which is facing a serious loss. The director says it is absolutely impossible to continue without outside aid. Rather than close, he makes the proposal that pictures should be shown on certain days each week, and that the receipts should be applied to meet the deficit on operatic performances. Other advices indicate that the suggestion has come as a shock, and it is predicted in some quarters that nothing so "horrible" as the placing of a picture screen across the opera stage will be perpetrated.

Palmgren, on First Visit Here, Will Be Missionary for Music of His Brother Composers in Finland

"Chopin of the North," Accompanied by Mme. Jaernefelt-Palmgren, Will Give Recitals During Sojourn in America—Anxious to Know and Estimate Our School of Composition—Will Give Concert of Finnish Music Here

SELIM PALMGREN is in New York. The distinguished Finnish composer arrived with his wife, Mme. Maikki Jaernefelt-Palmgren, on the Olympic last Wednesday. Palmgren, who is known as the Chopin of the North, and Mme. Jaernefelt-Palmgren, a prominent operatic and concert singer, are on their first visit to America, and they will be heard in concert and recital.

"They tell us it is rather late for this season," said Mme. Palmgren, "but we expect to give a joint recital, one at least, at the Town Hall in April, and we shall be here another year."

"I don't know very much of your American music," said Mr. Palmgren, "but I am very anxious to hear some of it. We know MacDowell, of course, and we have heard as all the world has, your dance music. How do you call it? 'Jazz'? Such an odd name!"

"I am interested in all folk music," said Mr. Palmgren, when the subject of native music came up, "because I have used quite a good deal of that of my own country, though my work is less characteristic of the real Finnish music than that of Sibelius. They told me in Paris when I was there recently that the French conductors found Sibelius's orchestral works difficult to conduct but that mine were easier. I suppose that means that my music is less local in character."

"Another reason," broke in Mme. Palmgren, "is because your music is more cheerful, less gloomy than the characteristic Finnish music. It is more gay. The French people understand it better. It is more Gallic in character. The Finnish music is somewhat monotonous melodically and very rhythmic."

"Where have you played principally?" asked the interviewer.

"Pretty much all over Europe. I was just finishing a tournée of 200 concerts when the war broke out."

"We were in Berlin," said Mme. Palmgren, "and you can have no idea of the time we had! Of course they insisted that we were Russian spies. They de-

cided that my husband looked like a Russian and so, of course he must be a Russian, and if a Russian, of course he must be a spy! That is the way the Teutonic mind works. So they clapped us into the jail and there we stayed for twenty-four hours. Finally, we got word to someone who could identify us and vouch for the fact that we were musicians and not spies, and we were let out, but in the meantime, everything we owned had been stolen. Not one rag of clothes did we have except what we stood in! And all the tributes that had been given my husband, a silver wreath and a gold wreath! We can buy new clothes, of course, but things like those can never be replaced.

"Then," said Mr. Palmgren, "everyone told us we should come to America. Of course I understand that you are overrun with musicians of all kinds and not all of them good, but I knew that my music was not altogether unknown here, and that the American public might be interested in hearing me play, so here I am! I want to hear all your great orchestras and all the compositions by your young composers so I may judge for myself about American music. I don't believe it is to be judged entirely from the jiggy dance tunes. There must be, somewhere, a fundamental music. It is so everywhere else, so why not here? Dvorak went to the Negro music, I understand. And then there is your American Indian music. That should be interesting too. I understand there are a number of musicians investigating and transcribing it. Then, I believe you have many young writers of songs. There must be much of that music that is good.

"I don't want you to think that I have



Selim Palmgren, the Eminent Finnish Composer, and His Wife, Maikki Jaernefelt-Palmgren, Noted Opera Singer, Now on Their First Visit to the United States.

come to America entirely as a protagonist of my own music. There are other Finnish composers who should be

pression. After Mr. McCormack had sung a number of songs in Italian and French, Mr. de Reszke asked for the song, "You Are Calling Me," about which all his American pupils spoke in connection with Mr. McCormack so "I Hear You Calling Me" was added to informal program.

Plan Art Center in Historic French Quarter of New Orleans

NEW ORLEANS, March 19.—A great deal of interest has been aroused by a movement to establish an art center in the old French quarter. Here the St. Louis Cathedral stands, facing the Mississippi, flanked by the Cabildo and the Presbytere, with the Pontalba buildings a little farther away. W. Ratcliffe Irby, protector of many of the old mansions of the past in the Creole City, has bought sixteen houses in one Pontalba row, and invites artists to come there. Already Le Petit Théâtre du Vieux Carré is there—the Little Theater, which has 800 members and a waiting list of seventy-five. The Quartier Club is to take two buildings at the other end of the row, and this will further popularize the section.

H. P. S.

L. E. Behymer Ill in Los Angeles

[By Telegraph to Musical America]

LOS ANGELES, CAL., March 22.—

L. E. Behymer, concert manager, has been in the Clara Burton Hospital since March 17, suffering from arthritis and complications which his physicians have not yet been able to identify. He is suffering considerably but every aid of science is being brought to bear to render him comfortable.

A. C.

heard here and whose music I am anxious to put before the American public. You know Sibelius already, but there is Merikanto and Melartin, and Jaernefelt who should be more widely known. Mme. Palmgren and I gave a concert entirely of Finnish music in Paris just before we sailed, and we shall do the same thing here. We also gave another concert in Paris for the blind soldiers, the society that is run by Winifred Holt, who, I believe, is a New Yorker."

J. A. H.

Festival Performance of "Iphigenia" Postponed

The performance of "Iphigenia in Aulis" of Euripides by Margaret Anglin and her company, with incidental music by Walter Damrosch, scheduled for Monday, April 4, as the closing feature of the Music Festival at the Manhattan Opera House, has been postponed until Thursday evening, April 7, with an added performance the following afternoon. It was announced at the offices of the Oratorio Society that the postponement was made in deference to Miss Anglin, who felt she had not had sufficient time in which to prepare the production. The enormous cost of the musical attractions and the relatively small space of the Manhattan Opera House are expected to result in a loss approximating \$25,000.

Schumann Heink Attracts Record House in Kansas City, Mo.

KANSAS CITY, MO., March 19.—More than 5000 persons crowded into Convention Hall to hear Ernestine Schumann Heink on March 16. All local records from a box-office standpoint were broken and incidentally the audience set the highest capacity mark for the hall. With beauty of voice and splendor of art Mme. Schumann Heink completely captivated her audience. The engagement was under the management of Horner and Witte.

Elly Ney, French Pianist, Finally Coming to America



Elly Ney, Pianist, Who Is to Tour America

Despite her youth, Elly Ney was even before the war pronounced by European critics to be a leading Brahms exponent. In the interval since then, according to a representative of the International Concert Direction, Inc., who is now in Paris and has heard the pianist there, her art has broadened and deepened. Although American offers have frequently been made her, Mme. Ney has only now yielded to persuasion, and it has been announced that she has agreed to make her New York debut next October.

Special interest attaches to Mme. Ney in France, for she is a grandniece of the Marshal Ney of the first Napoleonic period. Mme. Ney studied with Leschetizky and Sauer in Vienna. She has won several important prizes besides the Mendelssohn, and she has concertized in most of the countries of Europe. Particularly notable have been her successes in Austria, Germany, Russia and Scandinavia. Besides Brahms, her interpretations of the works of Chopin, Liszt and other classic piano masters have won praise.

McCormack's Vocal Art Is Held Up as Model by Jean de Reszke



T. P. O'Connor, M.P., Noted Journalist; Jean de Reszke, the Famous Tenor and Teacher, and John McCormack at de Reszke's Villa in Nice

JOHN MCCORMACK received what he considers one of his greatest honors, when he was the guest of Jean de Reszke at the latter's villa in Nice recently. With his wife, with "Tay Pay" O'Connor, prominent journalist and member of Parliament; his accompanist, Mr. Schneider; his manager, D. F. Mc-

Sweeney, the tenor was the luncheon guest of Mr. and Mme. de Reszke. Following the luncheon, the former Metropolitan tenor invited Mr. McCormack to sing and expressed himself so highly of his art that he called in some forty of his pupils, saying that he could teach them how to sing, but it would be much better to hear the art in its perfect ex-

Farewells in Swift Sequence as New York Orchestral Season Enters Upon Its Coda

Toscanini's Adieu Marked by Program Devoted to Modern Italian Composers—Adored Leader Honored by Compatriots—Boston Symphony Gives Final Local Concerts Aided by Concertmaster as Soloist—Damrosch Orchestra First Among Home Forces to End Their Year—Easton Assists New York Symphony in All-Wagner Program—National and Philharmonic Begin Last Period of Their Series—Young People's Series Has Finale with Bright Program

FAREWELLS followed one another in the week of orchestral concerts just ended, with more to follow in the succeeding seven days. Arturo Toscanini and his La Scala players gave what was announced as their last concert on Friday afternoon, when a program in Carnegie Hall was devoted entirely to latter-day Italian composers. During the intermission the maestro was presented with a beautifully wrought souvenir bâton.

The Boston Symphony, under Monteux, gave its final programs in Gotham on Thursday evening and Saturday afternoon. At the matinee program the concertmaster, Richard Burgin, played the Glazounoff Violin Concerto, presenting an exception to the no-soloist rule which has of late obtained at the Boston band's New York appearances. Walter Damrosch's forces bade adieu on Sunday afternoon at their concluding New York concert this season, and their fourth in the final week. Paul Kochanski, the Polish violinist, was the soloist. Florence Easton sang at two concerts devoted to the music of Wagner, ending Mr. Damrosch's Historical Cycle.

With Alexander Schuller as assisting artist on Sunday evening, Willem Mengelberg entered upon his last handful of programs as conductor of the National Symphony, although the orchestra, presumably under Artur Bodanzky, is scheduled to play other concerts continuing into May. But two more appearances remain, at this writing, for the Philharmonic in New York, after which it will go on its longest tour. The Philadelphia Orchestra will make but one more visit in April.

Toscanini's Last Bow

An all-Italian program was proffered by Arturo Toscanini and his La Scala Orchestra at what was announced as their farewell concert in New York, given at Carnegie Hall the afternoon of Friday, March 18. Sinigaglia, Pizzetti, Martucci, Respighi, Luaili, Tommasini and de Sabata were composers who contributed to a swirl of modernistic color, in which morbidity had a place with morbidezza, and shrieks and gibbering were projected with the bold assumption that they represented musical substance no less appropriate than nocturnal love songs or the thirst of youth for heroic deeds.

During the intermission a bâton of gold, silver and platinum was presented to Toscanini by a committee from the Lega Italiana Musicale of New York, as a souvenir of the Toscanini American tour. It had been ornamentally engraved by Eugenio Fusco. Alberto Bimboni, president of the league, headed a group of six, which included three conductors of the Metropolitan Opera—Messrs. Moranzoni, Papi and Bamboschek—also Gennaro Curci, the vice-president, and Giuseppe Bonfiglio, who bearded the lion in his den, so to speak. They had difficulty in detaining the maestro to receive the gift and efforts of the audience to bring on a spoken acknowledgment went unrewarded. Once in the wings, and out of sight of the throng, however, the great Italian was more demonstrative, and congratulated Mr. Fusco on his artistic work.

Italian and American colors draped a box occupied by notables, and the afternoon was given a patriotic flare at the conclusion of the program when the orchestra stood up and played the "Star-Spangled Banner" and the Italian "Marzia Reale."

Sinigaglia's overture to "Le Baruffe Chiozzotte," a brightly euphonious work already known in Gotham, offered an engaging salutatory. New to the city's concertgoers was the suite which followed, from Pizzetti's music for d'Annunzio's "La Pisanella," begun pleasantly enough, but concluded with a somewhat over-realistic picture of the suffocating of its dancing heroine. More euphoric were Martucci's Notturmo and Noveletta, not so modernistic in mood or manner, but atmospheric and of rhythmic grace. Both were written originally for the piano. Respighi's "La Ballata delle Gnomidi," depicting two young women, made insane by torture, who must dance endlessly, one shrieking, the other gibbering, through an eternal witches' sabbath among evil pygmies, was as horrendous musically as its subject would seem to demand. The vir-

tuoso conductor succeeded in making a genuine *tour de force* of it, which was perhaps his justification for playing it at all. Luaili's "Intermezzo del Songo," from the opera "La Figlia de Re," will scarcely be remembered as a work of salient beauty. This was programmed as its first hearing in America. Agreeable enough was Tommasini's feverish Notturmo, No. 2, from "Chiari di Luna." Pick-Mangiagalli's swaggering "Rondo Fantastico" was well remembered from an earlier Toscanini program. Concluding the program was Victor de Sabata's symphonic tone poem, "Juventus," with its earnest effort to envisage the aspirations of youth—also familiar from earlier representations.

The audience was the smallest that has attended a Toscanini concert in New York, but it applauded excitedly. The acoustics of Carnegie Hall disclosed the tone of the visitors at its best—though that best was not exceptional. The orchestra played with remarkable precision and unity, as at the earlier concerts.

Monteux's Last Concerts

The program for the first of the Boston Symphony's concluding concerts at Carnegie Hall, Thursday evening, March 17, was one curiously constructed. Apparently Conductor Monteux desired to play the Brahms Second Symphony and Ravel's "Valse Nobles et Sentimentales." For good measure he added the overture to Weber's "Euryanthe" and Part Two of Berlioz's "Romeo and Juliet" Symphony, which presents *Romeo* alone and the fête at *Capulet's* house. In a different succession the program might not have seemed unusual, but, as played, it began with the Brahms Symphony, leaped backwards to Weber's Overture, then dallied with Ravel, and retraced its steps to Berlioz.

Boston only recently applauded Mr. Monteux's introduction of the Ravel waltzes, which Walter Damrosch and the Symphony Society made familiar to New Yorkers in 1916. Mr. Monteux and his band played them on Thursday evening with Gallic grace. They represented the program's most engaging moments, although both the Weber overture and the Berlioz excerpt were well presented. The Brahms had sincerity and earnestness, without, however, a full attainment of its mood. Other orchestras and other conductors have played this symphony with more eloquence and veracity during the season now taking wing.

The Bostonians' Farewell

Conductor Monteux's farewell program for the season on Saturday afternoon at Carnegie Hall was quite devoid of frills and thrills. The high light of the program was Mendelssohn's "Scotch" Symphony. The interpretative exposition of this limpid, time-resisting work may be criticized but no reviewer can overlook the virtuosity of the present ensemble. The noble resonance of Mr. Monteux's string choirs, the wondrous texture of his woodwinds, the golden richness of his brass—these virtues make one ponder over the relatively scanty attendance. The leader missed

the climaxes in Liszt's Symphonic Poem, "Orpheus," and the same observation holds good in noting his reading of Chabrier's dull Overture to "Gwendoline." For a novelty, perhaps to atone for the shabby program, Conductor Monteux introduced a soloist, in the person of Richard Burgin, the concertmaster, who played in straightforward fashion one of the tawdry concertos extant, Glazounoff's uninspired Op. 82. The audience bestowed much applause on the young soloist.

Damrosch Season Ends

Walter Damrosch and the Symphony Society concluded their New York season Sunday afternoon in Aeolian Hall, when the farewell audience heard the winners of the Flagler prize contest announced, as detailed elsewhere in these columns. Appended to the program notes was a list of some ninety-seven works played during the season, which disclosed that the orchestra had traveled alphabetically—if not from A to Z—at least from Bach to Yon. Wagner, Mozart, Beethoven, Brahms and Tchaikovsky led in number of compositions played during the season, with nine, seven, six, five, and five, respectively.

The final program included Beethoven's Fourth Symphony, Bruch's "Scotch" Fantasy, with Paul Kochanski as soloist, and Ravel's refreshing and scintillant "Daphnis and Chloe" fragment. Mr. Kochanski's earlier appearances had prepared the audience for an admirable performance of the Bruch work. The singing phrases of the Scotch melodies were projected with a fine sense of line and much rhythmic incisiveness. The violinist's tone was broad and mellow on the lower strings, but somewhat glassy in upper passages. Unseasonably warm weather seemed to lay a clammy hand on his strings, and may have been responsible for some slips of intonation, though earlier appearances similarly suggested that Mr. Kochanski's talent is for beautiful playing of cantabile rather than for virtuosic achievement of rapid passages. He was recalled repeatedly.

The Beethoven Symphony was more than ordinarily choppy as Mr. Damrosch read it, but the various solo phrases were exceptionally well played. The "Daphnis and Chloe" fragment again was like a bird of dazzling colors preening its gorgeous feathers in a noonday sun.

Last of Historical Series

Concluding his Historical Cycle, Walter Damrosch led the Symphony Society through a well-constructed Wagner program at the brace of concerts Thursday afternoon and Friday evening at Carnegie Hall. Florence Easton was the so-

loist, singing "Senta's Ballad" and "The Immolation Scene" of *Brünnhilde* as the third and concluding numbers, respectively, of the eight excerpts from the music dramas. The New York public has not forgotten that it owes much of its familiarity with the Wagner scores to Mr. Damrosch's pioneering. To-day there is no music which he conducts more gratefully.

The interpretations given the "Meistersinger" Prelude, "The Flying Dutchman" Overture, the "Rhinegold," "Procession into Valhalla," the "Valkyries' Ride" and "Fire Music" of "Die Walküre," and "Siegfried's Funeral Music" from "Götterdämmerung" were the familiar ones. With the exception of the "Meistersinger" Prelude, the grouping was a chronological one.

Mme. Easton's voice and style were in more congenial surroundings in the Ballad than in the "Immolation Scene," where there was a need for more volume and greater breadth of style. She sang with her accustomed intelligence and skill, and, and, fine artist that she is, was warmly applauded.

Children Hear Operatic Music

Operatic music had a dominant place in the program which the Damrosch forces played Saturday morning in the last of the series of concerts for children. The introduction to Act Three of "Lohengrin," a suite, comprising the Preludes from "Carmen," and the Coronation March from "Le Prophète," conveyed to young ears impressions of music written for the lyric stage. The Andante from Haydn's "Surprise" Symphony and Czibulka's "Minuet of the Fly" were the other numbers. The diligence with which young palms were pounded indicated either that the children present liked the music or liked to applaud. Grown-ups were there, too, and listened as attentively as their juniors, without apparently finding the music of Haydn, Bizet and Wagner one whit too juvenile for their maturer consideration and approval. Mr. Damrosch made some explanatory remarks designed to clarify the music and stimulate young minds to a better understanding of orchestral effects.

Mengelberg Repeats Strauss Work

Strauss's "Ein Heldenleben," which Mr. Mengelberg had already conducted earlier this season with the National Symphony, again appeared as *pièce de résistance* of his program on Sunday evening, March 20, at Carnegie Hall. Again the Dutch conductor, to whom Strauss dedicated the work, gave a thrilling performance of it. Scipione Guidi, the concertmaster, was scarcely equal to the taxing solo violin part, though he struggled manfully to encompass its intricacies.

Alexander Schuller was the soloist, playing the Beethoven Concerto. Mr. Schuller was handicapped by the excessive heat of the evening, to which his faulty intonation might be charged; but one could think of nothing to which his complete evasion of the Beethoven spirit in his performance might be attributed. The audience was enthusiastic over him. Who said that New York audiences were blasé?

The program began with an over-loud, heavy-footed and boisterous performance of Beethoven's "Leonore" Overture. Mr. Mengelberg once more applauded the orchestra, a regular happening at his concerts, and had them rise to share in the applause after overture and tone-poem.

Season Finds Two Famous Rôles Added to Raisa's Brilliant List

[Portrait on Front Page]

FIVE seasons with the Chicago Opera Association have brought innumerable triumphs for Rosa Raisa, but never has she been more proud of her achievements than when her aged father, a refugee from strife-torn Russia, heard her sing for the first time at one of the Chicago company's performances last fall. The story of the singer's flight as a child from Poland and of her subsequent rise to fame as one of the foremost dramatic sopranos of the day has been told many times, but never has the dramatic contrast of her place in life to-day and that when she was forced to flee for personal safety been so forcibly emphasized as when the true meaning of all she has achieved, since the father last saw her as a little girl, was revealed to the marveling and deeply moved parent. During the season in Chicago, Mme.

Raisa added *Elsa* in "Lohengrin" and *Desdemona* in "Otello" to her long array of triumphant characterizations. She opened the New York season of the Chicago Association with *Norma* in Bellini's opera of that name, and subsequently exerted her exceptional vocal and dramatic powers as *Maliella* in "The Jewels of the Madonna," *Desdemona* in "Otello," *Floria* in "Tosca," and *Santuzza* in "Cavalleria Rusticana."

The unusual intensity and great volume of her voice in dramatic rôles, the extreme flexibility of it in *Norma*, and the beauty of her mezza-voce and pianissimo singing in the final scene of "Otello" again stirred huge audiences to tumultuous enthusiasm. Mme. Raisa, who this season became the wife of Giacomo Rimini, the Chicago Opera baritone, has achieved her greatest successes in America and this country is her adopted home.

Farrar Imparts Her Conception of Costuming as a Fine Art

Costumes Must Be Consonant with Modern Stage Setting, Holds the Famous Diva—How She Shocked Conservative Germany at Her Début—Boticelli Her Guide to "Juliet"—Why Should Art of Costuming Stand Still? She Inquires—Making "Louise" Create the Illusion of Youth

"SUCH a lot has been said and written about my costumes in various operas," said Geraldine Farrar recently, "that I feel that I should like to have a word on the subject myself. It is not that I think my position needs justifying, but I want to make it clear to the opera-going public why I have done certain things that may not be perfectly clear to them.

"It would seem as though I were predestined to evoke amazed criticism on account of my costumes ever since my début in 'Faust.' That was in Berlin, twenty years ago next October. If you could have seen the horrific thing they wanted me to wear! It was ample behind and before with generous seams everywhere so that it could be adapted to the prima donna with the forty-eight inch bust and the sixty-six inch hip, or the 'perfect thirty-six.' I wasn't either, because I was only nineteen years old, so there was score one against it. Secondly, the general style was of the Patti-Nilsson era (possibly both of them may have worn it!) fashioned of white cashmere with bands of velvet in double rows on the skirt, generous pleats over the bust and what our grandmothers called 'darts' to curve in to a tightly laced waist of the Grecian bend type. I took one look at it and then said the equivalent of 'Nothing doing.' The gown I wore came from Paris, a simple dress of delicate blue, plain in cut yet pictorial in effect, but such a stir as it created! The conservative German audience was so incensed that they would hardly listen to my singing!

A New Elizabeth Costume

"When I appeared in 'Tannhäuser,' the same thing happened. Their idea of a crown was a sort of pincushion effect, set on a handkerchief placed crosswise on the top of my head. The mantle of sateen, cotton lined, was generously sprinkled with huge and heavy stones, the whole thing weighing tons, and looking like—well, nothing that ever was on sea or land. Again, one look at it and again my mind was made up. I found a charming medieval portrait which I copied, with a beautiful crown, large enough to come down on my forehead, a chiffon veil three yards long, and a mantle of real, lustrous satin. Donning it, I felt at ease as a real princess should feel.

"For my début at the Metropolitan as Juliet, five years later, I copied a Botticelli picture, to the scandalization of one of the New York critics, who vehemently protested against my hand-embroidered silken draperies, as 'the limit of non-essential sensuality.' Up to that time, it was unheard of for a singer to abandon her 'Lily of France' cuirass, and breathe and move about as nature intended, in uncorseted fashion. Hence, his pen was moved to unwarranted bitterness and pessimistic reflection upon such radical doings. And yet, one saw in those days, and still sees, for that matter, ancient Egyptian princesses who must have sent to Paris for their stays, and Valkyries whose sandals could have come only from the most modern boot shops. Truly, tradition dies hard!

Evolution in Costume Necessary

"Now, there is one point of paramount importance I want to bring out, one question I want to ask those who have called my costumes to question. Why, when every other phase of stage accoutrement has changed in the last decade, should costume remain as it was? The modern scenery of Mr. Urban and Mr. Anisfeld is no more like that of twenty years ago than it is like that of a hundred years ago. Lighting has become another thing entirely, scenery is built differently, colors are used that were never seen on the stage before. And yet costume is expected to remain where and as it was! Patti sang *Marguerite* in a hoop skirt and her hair done in the mode of 1860 and it was considered quite all right. Pictures of Grisi as *Norma* show her to us in a full skirt with a sharply defined waist line, sleeves and a crown like one which a child would cut out of cardboard. But there are no records, so far as I know, that the costumes of these singers were considered especially anachronistic. Yet it is

hardly probable that Druid priestesses wore skirts and corsets. Contemporary German etchings of the sixteenth century show us nothing like what Patti wore, but there was no hue and cry about it. Why should we suppose that our ideas of the present day are the last word of accuracy? Rubens painted Madonnas in the costume of his period, because in that day, everything was supposed to have always been as it then was. But should Rubens be cast into outer darkness, and all the other great painters of that period and before and after, because what they did does not agree with what this person or that may think?

"I hardly think so. To paraphrase Lincoln, 'you can't please all the people all the time' nor should an artist want to. The point toward which I strive, is to make the public feel that whether they as individuals or as a whole, like or do not like what I do, they at least feel that I have a definite and logical reason for what I do. In other words, disagree with me if you like but believe in my intention.

"The costumes I now wear in 'Faust' were made in a hurry after I had seen the new stage-settings at the dress rehearsal. The ones I had worn before, which I still think are much better in every way, would simply have disappeared into the new scenery. You wouldn't have known that I was there at all! So also in 'La Reine Pâquette.' The simple draperies I had intended were discarded and I evolved a flaming-haired, richly caparisoned queen to offset the smothering effect of Cubistic, Futuristic, Dynamistic and Bolshevistic conceptions. It may not have been conventional, but when one bids adieu to an unfortunate lover in an abbreviated nightshirt, emerging from a blood red canvas couch that resembles nothing so much as Armour's abattoirs, the lady in the case has really to consider her 'personality,' so I clothed her in dripping pearls and silver to complete the picture of obviousness.

The "Louise" Costumes

"My costumes in 'Louise' have also come under the ban, but I had my own reason for them, my latest operatic creation, as I had for those of *Marguerite*, my first. The primary requisite for *Louise* is the illusion of youth, the absolute absence of anything that pertains to a common tone. *Louise* is a soul standing between the fires of tradition as represented by her parents, and youthful rebellion reached in its culminating romance for *Julien*. There is no particular reason for making her a rigid young person of twenty years ago any more than a mythical character of a bygone decade. In my estimation, she is Youth in all countries, with the possible difference of their racial traditions. She is as true on Main Street in Gopher Prairie as she is in Boston or Seattle or Budapest. What transpires in the little Paris apartment, is happening every day in our midst, and the French text of the opera is as universal as Child and the Parent themselves. The traditional sleek coiffure and trim shoes and stockings belong just as much to the *Louise* of the Faubourg St. Germain as to Montmartre and to our little American flapper. The instinctive psychology of the flapper is the same as that of *Louise*, only she usually defies parental wrath and marries her sweetheart, for better for worse, whereas the French law made it impossible for *Louise* to do so.

"Hence, with this idea of the character in my mind, I chose my dresses carefully. That in Act I, is a rosy foulard, repre-



Photo © Strauss-Peyton

A Striking Portrait Study of Geraldine Farrar as "Carmen"

senting springtime and happiness. In Act II, I wear grey like a cloud, typifying disappointment. The white dress of Act III is *Louise's* bridal gown whether she were married by the law of church and state or not. That girl felt that she had right on her side and she would have had her bridal white. The costume in Act IV was the most difficult. *Louise* is no longer a maiden but she is not yet a woman. She is uncertain as to her future, she is unhappy. Hence,

I chose a tender blue to indicate pathos and sorrow.

"As to the materials and cut, none of those dresses are made of expensive stuffs and as far as cut is concerned, *Louise* was a dressmaker and everyone knows the genius that Parisian sewing girls have in making their own frocks. Daintiness is not necessarily incompatible with economy, and, last but not least, the theater is the theater at all times!" JOHN ALAN HAUGHTON.

COMPROMISE LIKELY IN SYMPHONY FIELD

Players May Grant Extra Rehearsal with No Wage Decrease

The solution of the situation that has arisen over the matter of next season's contracts for symphony players will probably be found in a compromise. It is stated, with the weight of good authority, that the minimum wage scale will remain unchanged and that the number of rehearsals will be increased from four to five. It is also possible that the players will accede to the wishes of the orchestra managers and agree to extend the length of rehearsals from two hours to two and one-half hours. The statement that the minimum wage would be reduced from \$60 to \$55 is credited with being merely a basis for bargaining. There is also the questions of the number of concerts per week, both at home and on tour, and allowance for expenses while traveling to be determined.

The delay in reaching an agreement is occasioned by the disrupted state of the Musicians' Union. The resolutions affecting agreements should have been submitted at the February meeting, to come up for final settlement at the March meeting. At a special session last week it was voted to receive resolutions until March 28. It was announced that the Appellate Division of the Supreme Court was to give its decision on March 25, concerning the permanent injunction against the president, Samuel Finkelstein.

So far two resolutions have been submitted. One, supposedly sponsored by the New York Symphony Society, calls for a reduction in the minimum wage scale of from \$60 to \$55, five two-and-one-half hour rehearsals a week instead of four two-hour rehearsals, and five hour concerts a week instead of four, and \$5 a day for expenses while on tour instead of \$6.

The other resolution, believed to have the support of the Philharmonic Society, does not enter into the discussion of wages, rehearsals, etc., but calls for the appointment of a committee from the union to negotiate the settlement with officials of the orchestras and those financially interested in them.

It is said that many of the players realize the need for more frequent rehearsals and are ready to meet the request of the officials in this respect, but they feel that a get-together meeting of their representatives and those responsible for the organizations will bring about a sympathetic understanding. Since less than half of the players receive a salary as low as the minimum, it is not believed that those backing the orchestras will quibble over a few dollars which would not add appreciably to their estimated deficits of \$75,000 to \$100,000 a year each.

It can be stated on reliable authority that it is the desire of the players to establish harmonious relationship between themselves and the officials of the orchestras, and that if some of their demands have appeared unreasonable in some quarters, they feel they have been made necessary by conditions prevailing in the orchestral field.

Report That Chicago Opera Association Will Give Mozart Works

CHICAGO, March 16.—An unconfirmed report concerning the next season of the Chicago Opera Association holds that General Director Mary Garden desires to present a Mozart series in both Chicago and New York. "Don Giovanni," "The Marriage of Figaro," "The Seraglio," and others, are to be considered as the repertoire from which selections will be made. The report goes on to state that Miss Garden is at present in search of artists for these works and is finding it rather difficult to get singers with Mozartian possibilities. In this connection it is recalled that several years ago John McCormack stated it as one of his dreams to be able at some time to appear in "The Seraglio" with Mme. Galli-Curci. The opera has coloratura rôles for both tenor and soprano. E. C. M.

Final Novelties Given First Repetitions at Metropolitan

Operatic Week as Whole Follows Familiar Ways — "Polish Jew" Bracketed with "L'Oracolo" — Farrar Reappears, After Brief Illness, in Rôle of "Manon" — Fine Singing by "Trovatore" Principals

FIRST repetitions of "The Polish Jew" and "André Chénier," the latest and concluding novelties of the waning season of opera at the Metropolitan, were salient events of a week which otherwise trod familiar ways. Chief Caupolican again was the central figure of the Karel Weis musical version of "The Bells," and Gigli, Danise and Claudia Muzio shared the honors in "Chénier." "L'Oracolo" was combined with "The Polish Jew" instead of "The Secret of Suzanne," the companion work of the earlier representation. Other operas of the week were

"Trovatore," "Manon" and "Lohengrin." Orville Harrold was again called upon to sing the title rôle in the Wagner restoration because of the indisposition of Sembach. A special matinée of "Zaza," announced for Wednesday, was called off because of a cold which incapacitated Geraldine Farrar. She sang, however, two nights later in "Manon."

The Second "Polish Jew"

The "Polish Jew" had its first repetition on Monday night of last week, Chief Caupolican again presenting his vigorous characterization of the leading rôle. The fashionable Monday night audience seemed to find more to applaud in the Chief's portrayal than in any inherent beauty of the Weis score. There were no changes in the original cast, and Artur Bodanzky was again at the orchestral helm. "L'Oracolo" was the second offering of the evening. With the exception of Marie Matfield and Orville Harrold, who sang the contralto and tenor parts, the cast was the same heard previously this season, with Lucrezia Bori, Didur and the redoubtable Scotti in the leading rôles. Mr. Moranzoni conducted.

"Il Trovatore"

The perennial "Il Trovatore" was given on Wednesday evening, March 16, to a full house. The cast included Miss Muzio at *Leonora*, Miss Gordon as *Azucena*, Mr. Kingston as *Manrico*, Mr. Danise as *de Luna*, and the lesser rôles taken by Mme. Berat, Mr. Martino, Mr. Audisio and Mr. Reschiglian. Mr. Papi conducted. It was an exceedingly good performance. The honors of the evening went to Miss Gordon in the rôle in which she made her début at the Metropolitan. She sang flawlessly and acted thrillingly. Miss Muzio was at her best in the later scenes. The "Miserere" was beautifully sung and the little final phrases in the last act were delivered with exquisite tone. Mr. Kingston's high C in "Di Quella Pira" was clear and ringing, and he maintained a fine standard throughout the evening. Mr. Danise was at his best, singing "Il Balen" as well as it has been sung here in a long time. The chorus, that perfect body of singers, acquitted itself with its customary perfection. All in all, it was a performance that can be written of only in superlatives.

Giordano Opera Again

"André Chénier" was repeated at the Metropolitan Thursday evening with Beniamino Gigli in the title part and Claudia Muzio as *Madeleine*. The large cast, virtually the same as on the occasion of its former production, included Kathleen Howard, Ellen Dalossy, Giuseppe Danise, Giordano Paltrinieri, Vincenzo Reschiglian, Adamo Didur, Angelo Bada, Millo Picco and others. Roberto Moranzoni conducted.

"Manon" Sings in Native Tongue

Prevost's famous heroine is a persistent lady, operatically speaking. She continues in the repertoire; now singing in French, now in Italian. She expires with equal grace on the road to Havre or in the "desert" outside New Orleans. On Friday evening, March 18, she eschewed Louisiana and Puccini, and elected to die on her native soil and to the accompaniment of Massenet's music. And, of course, *Manon* was Geraldine Farrar, as radiant as ever in spite of her recent indisposition. Charles Hackett was a feasible gallant as *Des Grieux*, especially in the first act, and the duet "Nous vivrons à Paris" with *Manon* was a delightful bit of singing. Mr. Hackett was not quite definite in the matter of pitch in all his scenes, but generally his was a very acceptable performance, and he did well in "Le Rêve." The bright and particular star of the *Cours la Reine* scene again was Rosina Galli, who twinkled with diamond brilliance at the head of the ballet, with

Bonfiglio in attendance. Thomas Chalmers has been more successful in other rôles than that of *Lescaut*. He worked a little ostentatiously along somewhat obvious lines. Rothier, in his brief appearance as the elder *Des Grieux*, was a distinguished figure, artistic as always. Ananian was the *Guillot*. Albert Wolff conducted.

A Matinée "Lohengrin"

A huge matinée audience reveled in "Lohengrin" on Saturday afternoon. Vocally the performance was not of the smoothest order, there being unevenness in the lovely *Elsa* of Florence Easton. In the continued indisposition of Sembach, Orville Harrold for the third time essayed the title rôle, while Gustafson undertook once more the part of *King Henry*, usually assumed by Blass. Mme. Claussen's *Ortrud* was a powerful one, albeit her voice was not at its best on Saturday. Whitehill's *Tetramund* was the familiar study, and Leonhardt again was the *Herald*. Mr. Bodanzky conducted.

Blanche Consolvo

Wins Success as

"Carmen" in Italy



Blanche Consolvo, Mezzo-Soprano, as "Carmen"

CHICAGO, March 19.—Advices from Italy indicate that Blanche Consolvo is meeting with considerable success in opera there. She sang the title rôle in "Carmen" at Mondovi in January and was received with such marked enthusiasm that a series of repetitions of the opera had to be given.

Finally she was accorded a *serata d'onore* and in honor of the occasion Rocco Ponzio, the impresario, presented her with a gold medal, with an inscription referring to her success as *Carmen* and wishing her further "triumphs and glory."

Miss Consolvo expects to return to America this spring, after visiting France and Germany.

Tollefsens Aid Charlotte Lund in Last Lenten Recital

The Tollefsen Trio assisted Charlotte Lund, soprano, in the second and last of her Lenten recitals, held last Sunday in the studio of Mabel Wood Hill, in West Eighty-sixth Street. Miss Lund opened the program with a group of French, Italian and English songs. She also sang arias from "Lakmé" and "Thais," and a group of "Aesop's Fables," set to music by Mrs. Hill, who accompanied at the piano. The other numbers were sung to the accompaniment of Elizabeth Martin. The outstanding numbers played by the trio were Tchaikovsky's Trio in A Minor, and an Elégie of Arensky. Augusta Tollefsen, at the piano, played numbers by Schumann, Saint-Saëns and Leschetizky.

Estelle Liebling's Activities

Singing recently in Ridgewood, N. J., Estelle Liebling, soprano, gave so much pleasure that she was re-engaged for an appearance next season. She has also been engaged for appearances in the near future with the Cincinnati and Detroit Symphonies. In Cincinnati, with the Orchestra, of which Ysaye is the conductor, she sings on March 27.

JEAN BARONDESS IN UNUSUAL PROGRAM

New Russian, Yiddish and Italian Songs Figure in Soprano's Recital

Following her successful recital at Aeolian Hall last winter, Jean Barondess gave her recital of this season, Saturday evening, March 19, in the larger auditorium of Carnegie Hall. The young American soprano, who since her last concert hearing here has toured in Havana and South America as a member of the Bracale Opera Company, made a fine impression last week, delivering her program with much authority and poise, as well as with vocal opulence and a decided interpretative gift.

Unconventionality marked her program, her opening Italian group being all modern. The Sicilian Stefano Donaudy's "Vilanelle" and two songs of Cesare Sodero, "Un canto dall'oscurità" and "Insonnia" comprised it. Mr. Sodero lives in New York and is without doubt a composer of great gifts. It was only possible for those who had heard his "Un canto" given by Florence Easton at a Metropolitan Opera House Sunday night concert last year with orchestra to appreciate it fully, for it does not make its full effect with the orchestral score—a beautiful one—reduced for piano. Miss Barondess sang it glowingly and it was well received. Her French group was unimportant, Thomé, Hue and Vidal; but her Russians were interesting and all but Gretchaninoff's "My Native Land," which she sang superbly, were new. They were a "Hebrew Melody" by one Kitaen, Kopiloff's Romance, a song of searching threnodic beauty, and the effective "All Nature Sweetly Slumbers" by one Lapuchena.

But the feature came with a group of songs in Yiddish by Lazar S. Weiner, three songs of unquestioned individuality, the pensive "Weary Tones," the fantastic "Tzelatzeldee" and the folk-like "Were My Father Possessed of Wealth." Mr. Weiner is a young New York musician, who is devoting himself earnestly to the creation of an art-song literature in Yiddish. If he continues as brilliantly as he has done in these songs he will achieve something of distinct value. He presided at the piano in the group and Miss Barondess brought him out a number of times to share in the plaudits. His third song was redemanded.

American composers held the final bracket. Kramer's "Now Like a Lantern," Gustav Saenger's very effective "Marie," Mana-Zucca's Tagore song, "Tell Me if This be True," one of her less frequently sung songs, but one of her best, and Spross's "Robin, Robin, Sing Me a Song." Miss Barondess gave extras at the end of the program and had a profusion of bouquets presented to her during the evening.

Coenraad V. Bos played her accompaniments superbly.

Active Spring Season for Cecil Arden

Cecil Arden, contralto of the Metropolitan Opera, has an active spring concert season booked. She is appearing in Paterson on March 28, in Jersey City with Muzio and Martinelli on April 3, and in Albany on April 6. She will be heard with the Metropolitan Opera Company during its season in Atlanta, Ga., and on her return will appear in many concerts, among them one in Englewood on May 5 and an appearance as soloist at a concert of the Newark Festival on May 9.

Iowa Legislature Permits City Tax to Support Bands

CHARLES CITY, IOWA, March 21.—A bill has been passed by the Iowa State legislature now in session whereby cities and towns of Iowa may have bands supported by a municipal tax levied by the city or town, the levy allowed each year not to exceed two mills. The initiative had to be taken by a petition signed by ten per cent of the voters of the town, requesting that the question be submitted to the voters at the first following general municipal election.

B. C.

Pianist Seeks to Cure the Insane

CHICAGO, March 16.—Moses Boguslawski, a Russian pianist, has recently begun a series of experiments in the Dunning Hospital for the Insane to test a theory of his, that persons suffering from mental derangement can be cured through the action of music upon their disordered mental faculties. The "stuporous" type of patient was aroused by heroic music and an Italian woman suffering from acute melancholia was aroused by the Intermezzo from "Cavalleria." Later experiments will be made to soothe violent patients with placid music. The hospital authorities declared themselves amazed with the results already achieved.

CAPITOL Broadway at 51st St. Phone Circle 5500
"Subway to Door"
World's Largest and Most Beautiful Theatre
Edw. Bowes, Mang. Dir.—Week Mar. 26
Pauline Frederick in "ROADS OF DESTINY"
A Goldwyn Picture
CAPITOL GRAND ORCHESTRA
and an ensemble of 50 voices
Presentations by S. L. ROTHAPPEL
Continuous 12:30 to 11 P. M.

No Concert Schedule Needed in New York

The best orchestral and vocal music is always available at the theatres under direction of

Hugo Riesenfeld

Photo Plays week of March 27, 1921, will be:

Rivoli

Bebe Daniels in
"Ducks and Drakes"
A Realart Picture

Rialto

William S. Hart in
"The Whistle"
A Hart-Paramount Production

Criterion

Sir James M. Barrie's
"Sentimental Tommy"
With Gareth Hughes, Mabel Taliaferro
and May McAvoy
A Paramount Picture

WHITNEY TEW
removing his studios to New York has for sale two
Mason & Hamlin grand pianos, three and one-half
years old, in good condition, and an A. B. Chase
grand ten years old.
612-13 Fine Arts Bldg., Chicago

STEINWAY EBONY UPRIGHT
Best condition. Beautiful tone. Reasonable.
Phone Prospect 239, Chicago.

CONCERT PIANIST with wide experience
as teacher available for Summer master-
class. Box 109, MUSICAL AMERICA.

Clerk wanted for piano department in retail store.
Must have first-class knowledge of pianoforte clas-
sical music. References desired. Apply in own hand-
writing. Address Box X, care MUSICAL AMERICA.

Frieda Hempel

Season 1921-1922 Now Booking
Management of Frieda Hempel
164 Madison Avenue New York



Dear MUSICAL AMERICA:

The recent production of the opera, "The Polish Jew," at the Metropolitan in the shape of an English translation from the original German text, music for which was composed by Karel Weis, reminded me of what was said of Puccini's "La Fanciulla del West," founded on Belasco's wonderful production, "The Girl of the Golden West"—namely, that it was a good play spoiled by the music.

The plot of "The Polish Jew" is taken from an Alsatian story by Erckmann-Chatrian. It tells of an inn-keeper, who, being on the verge of ruin, has as his guest a Polish Jew, who comes in a sleigh in a snowstorm and whom he subsequently murders and with whose money he acquires prosperity, but is always haunted by the sleighbells. In the opera this is all brought back to him just at the time of the betrothal of his daughter to a young police sergeant, by another Polish Jew who comes to the inn. Falling in a faint, the inn-keeper is taken to his room, where he locks himself in. During the night he dreams of his crime, the dream being presented on the stage with startling vividness. In the morning his daughter and wife, hearing him scream, break in the door and find him dead.

The version in English, so far as the principal singers were concerned, might have been in Chinese. It was made by Sigmund Spaeth and Miss Cecil Cowdrey. However, it scarcely deserves the castigation given it by Finck, who said that it reeks with banality and pathos, dullness and crass stupidity, to which Finck adds that the music was quite as bad as the book.

The tragedy under the title of "The Bells" was presented on the stage for the first time in England many years ago by the celebrated actor, Henry Irving, in the rôle of the inn-keeper who had become burgomaster.

It happened that I was at the premiere of that memorable performance, which gave Irving his first great step into the front rank of English character actors. Before that Irving had achieved remarkable success, notably as an old aristocrat in "The Two Roses." The main effect is achieved in the presentation of a dream, as in "The Bells."

Later in his career, when Henry Irving came to this country and made his debut with the play, he made a remarkable impression which still remains in the minds of many who were at the performance of the opera, and consequently could not fail to contrast his performance with that of the Chilean Indian, Chief Caupolican, who took the part of Mathis, the inn-keeper, who had committed the murder.

They also could not help contrasting the manner in which the plot of the opera was developed, for which the authors of the translation are not responsible, with that of the play, which latter was far more forcible. In the play, after his nightmare, when the family break into the room, Irving would come out of the bed with his eyes staring, grasping the curtains. With a shriek of agony, he fell dead before them. Thus he vividly portrayed the effect of the dream.

In the opera, Mathis, the inn-keeper, is discovered lying dead in the bed, and

so the family retire discreetly, while the lovers are left to console one another, and so the curtain falls upon an absolutely banal and flat climax.

The American librettists did the best they could, though some of the language was not particularly forceful, and when Mathis says, as he is being put to bed, "I'm afraid I have drunk too much," he roused the sense of humor of the audience. It reminded me of a similar unfortunate expression when Evelyn Herbert, in de Koven's "Rip Van Winkle," after she lost favor with the audience, had to say "I want to go home." It produced hilarious applause.

As for the music, let your critics exhaust themselves. To me there was little of interest in it, and I wondered why the opera was produced, for certainly it is not up to the general standard of the Metropolitan.

Chief Caupolican, as the inn-keeper, was painstaking, sincere, but somewhat mechanical. He has a strong, resonant voice, but it has a certain metallic dryness, which, no doubt, was inherited from his Indian ancestry, though they say his mother was a Frenchwoman and that he was educated abroad and studied music in Paris. If his action was at times stilted, how could it be otherwise, for he descends from a race, on his father's side, by whom the expression of any emotion was considered degrading. We know the Indian as a stoic from whom you could extract neither movement nor cry, even by torture.

However, Chief Caupolican surpassed all his fellow artists in the clearness of his diction. One could understand every word that he said or sang, which was more than I could say of the gentleman who, in the first act, had to tell the story of the Polish Jew. I don't suppose the audience got one word in fifty. There was a good deal of applause, especially for the dream scene, which was very effective, though in the play a mesmerist was introduced. Chief Caupolican received the plaudits of the entire house, which was no doubt largely dictated by sympathy because of his Indian origin, besides which he has a fine presence and bears himself with dignity.

After the horrors of "The Polish Jew" we were treated to that delightful one-act opera by Wolf-Ferrari, "The Secret of Suzanne," the plot of which is based, as you know, upon the jealousy of a young husband, who smells cigarette smoke, thinks it comes from a lover of his wife, only to discover that his wife is a cigarette fiend.

The performance was noteworthy because that charming little artist and exquisite singer, Mlle. Bori, who was Suzanne, with Scotti as the jealous husband, was permitted to come out without a hand from the audience. However, it was not long before the crowded house evinced its approval of her singing and acting in unmistakable manner. One thing her cold reception showed—she does not pay the claque.

Reports are already out to the effect that Mary Garden may resign her job as general manager of the Chicago Opera Company in favor of a man before very long. I shall not be surprised.

It is a pretty hard thing for an artist of her distinction to spend her day talking, arguing and fighting in the performance of one of the most irksome jobs that it is possible for a woman to be saddled with and then have to sing in the evening. So I shall not be surprised if Mary makes good her threat to quit, though that is already disputed by Spangler, the business director, who says her contract has two years to run.

In any event, the public will not regret it if she ceases to be general director. It would deeply regret if she cease to appear in the rôles that she has made forever memorable in the minds and hearts of opera-goers.

There is likelihood that the contemplated merger between the New Symphony and the Philharmonic may not take place after all, as difficulties have already arisen, which center around Mengelberg, the eminent conductor.

It seems that when the National Symphony was organized by offering higher salaries, it drew from the Philharmonic some of the best players. In fact, I believe one or two entire sections went to the new organization. As the Detroiters and Philadelphians also drew from the Philharmonic, it necessitated a great deal of new blood for the Philharmonic, which did not make things easy for Stransky.

Now when the merger was proposed, Mengelberg wanted to bring some sixty of his best players into the Philhar-

monic. This proposal has been rejected on two grounds. In the first place, the Philharmonic is unwilling to throw out some of its own members, and in the second place, it is naturally unwilling to take back men who left at a moment's notice, because they were getting more money.

While these matters are in course of discussion and arrangement, I am glad to see that there is a possibility of an amicable adjustment between the musical unions and the symphonic organizations. They have been at outs on the score of pay. The need of the times demands reduction of expenses. Then there is the dispute as to the number of rehearsals and also as to their duration. If the members of the unions are wise, they will be guided by the counsels of their two representatives, Joseph N. Weber of the National Federation of Musicians and Mr. Finkelstein, head of the Musicians' Protective Union. Both these men deserve the loyal support of the members of the musical unions for the splendid work and the conservative course they have taken for years. Their advice, it seems to me, should be followed in the interest of the musicians themselves.

They say that when Mengelberg was in Holland, he was anxious for a change and desiring to exploit the United States as a possible field for his activities he sent a representative here to see whether he could not secure some performances as guest conductor of our various symphonic orchestras, especially as he had heard that his reputation as a musician of the highest distinction had preceded him. The other orchestra conductors did not see the thing in the light that was expected, but just about that time, the managers of the National Symphony had made up their minds that Bodanzky, with all his ability and his splendid work, was not a particularly strong drawing card, so they were virtually on the lookout for some noted conductor. Thus they welcomed Mengelberg's emissary and that is how the distinguished Hollander secured a job with the National Symphony.

I have told you that while I might now and again disagree with the critics of the daily papers, at the same time, their work is very arduous and is conducted under almost impossible conditions. They have to write the reviews of the performances even before the performances are over, in order to get the copy in, in time for the next morning's edition. I spoke of the almost impossible situation which resulted from the number of performances they had to attend, and while it is all very well for a music lover to go to the opera once or twice a week, if a man has to review four or five performances a week besides concerts and has to do that day after day, week after week, month after month, and year after year, do you wonder he becomes cynical, hard and dry and perhaps unsympathetic, especially to débutantes?

This is very forcibly brought out in a letter which I have before me, which the late James Gibbons Huneker, known to his friends as "Jim," wrote not long before his death, to Godowsky, the renowned piano virtuoso. Here it is:

Westminster Court, Beverly Road, Brooklyn, N. Y., Dec. 10/20. Cher Maitre Leopoldchen:

I'm so annoyed that I haven't been able to 'phone or write you—in this strudel of music, concerts, operas, and subways. Pray pardon me. I haven't an hour to myself and when I reach home after midnight I'm so exhausted that I can't look after my correspondence. So is it, so will it be till April or May!

Couldn't you write me telling me what you should like me to do—let us make a luncheon engagement, but week after next; next week is "a sold-out house," and I confess to you—entre nous—that the fatigue is seriously hurting my health. I'm no longer young; nor middle-aged; and I get up each morning feeling that it is the *ende vom lied*. You were in my new book, "Steeplejack," which despite its price is selling; and my first novel, "Painted Veils" (limited edition, privately printed) is quite sold out. So there are a few compensations! Do drop me a line, dear old friend. I'll surely answer it.

As ever, JAMES HUNEKER.

Jim ought never to have been on a daily paper. His work was too valuable. It ought to have been done when he had leisure and the physical time to be at his best. Furthermore, he was no longer a young man when he took up his last job on the New York World, which with

As Seen by Viafora



When the Hands of Simon Bucharoff Move, the Result is Music. Not Only as a Recitalist Has This Russian-Born Musician Won Fame. His Reputation as a Composer Rests on His Operas "A Lovers' Knot" and "Sakharoff," an Oratorio, Piano Pieces, Songs and Orchestral Writings. After Touring as a Pianist He Lived in Chicago for Several Years, but New York now Claims Him

his literary work proved too much for him.

And now that he is gone, we find that he left little or nothing for his widow, so it is with satisfaction that I find our good friend, Edward Ziegler, assistant manager to Gatti, getting out a circular to the people who would like to do something for Jim's widow. The proposal is to raise a fund to buy Jim's library, which is valuable and contains many autographed works, and present the same to the public library, which has already agreed to accept the gift and give it an honor place. Subscriptions may be sent to Otto Weil, treasurer of the fund, at the Metropolitan Opera House. Surely, there must be many people who enjoyed Jim's writings for years who will be only too glad to assist such a fund, especially as it is to benefit his widow.

Writing of the critics reminds me that their arduous labors should be relieved by a law making it a misdemeanor for any artist to change a number on his program as it is liable to betray them into making a break, especially when they write about a performance which they only heard in part or did not hear at all.

Now it seems that at the Gabrilowitsch-Schmuller recital in the Town Hall the other day, the pianist substituted without notice a Schumann sonata for the number by Beethoven on the program. No doubt the critics had several events that evening "to cover" as it is called, so that some of them heard the first part of the program and some the last. The substitution was made in the middle of the program when they were either coming or going.

All but one of the morning critics had it that Gabrilowitsch played the Beethoven work. Max Smith devoted some space to the substitution and harped upon it as if confident he had made an exclusive discovery.

The evening paper men either didn't read Smith's notice or distrusted it, for they followed in the footsteps of the other morning paper reviewers and made mention of the Beethoven number. Only Henry T. Finck took notice of Smith's statement as to the substitution and remarked that he would let Smith fight it out with the program as he (Finck) was not there.

It may throw some light on the situation if I tell you that Smith was seen standing in an aisle talking to Josef Lhevinne, compatriot of Gabrilowitsch and fellow virtuoso of the piano. Did Smith get his tip as to the change in the program from an authoritative source?

When some time ago I wrote that the fanatics behind the dry law had a far bigger program which they were determined to carry out and that inspired by their victory they were already at work, only one paper—the New York Herald—took me up in an editorial.

I said at the time that they would make an attempt to restore the blue laws, that

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

they would make a drive against the use of tobacco in any form, especially cigarettes, that they would endeavor to absolutely interdict any musical or dramatic performance, also the movies, on Sunday, and that they would finally make a concerted drive against theaters and opera houses. They are already at work with the result that in several states, notably Kansas, North Dakota and Utah, you cannot smoke in public. It is an offense to sell or smoke a cigarette. The agitation against the movies has resulted in many towns and communities, that performances cannot be given on Sundays. Indeed, in Pennsylvania you cannot give a musical performance on Sunday and charge a fee, even though it were an oratorio.

The other day I got a letter from Capt. T. Hall of Ft. Lauderdale, Fla., calling my attention to the fact that in the Southern states, speakers are out advocating Sunday closing, getting signed pledges and contributions, while the people are apathetic and believe that the thing can never come to pass.

Right on the heels of this I notice that the well-known manager, William A. Brady, who has just returned from a trip which took him all over the country, reports that in sixteen Western states that he visited legislation affecting motion pictures and theaters, baseball and other amusements, is pending.

Brady tells us that the public has no idea of the seriousness and scope of the work of the national blue law organization, which is far stronger than is generally imagined. It is functioning expertly and with its tentacles touching every city, town and hamlet in the country.

"I was amazed to discover," he said, "that no matter where I went the arguments were identical; their mode of presentation the same. I saw legislators hooted in State capitals by organized bands which seemed to have been rehearsed for the part. When so-called reform measures were under discussion in legislative chambers, the galleries were invariably packed and everywhere there appeared to be claquees of iron-palmed men and women who knew perfectly why they were there. In practically every capital I got the impression that every move made by these self-appointed guardians was staged and well staged."

Finally, says Mr. Brady, no one who has not been out through the country recently can appreciate what these fanatics purpose and what they are, to an alarming degree, accomplishing. Their determination to be the sole arbiters of the pleasures of your life goes far deeper than censorship of motion pictures, Sunday closing of music, baseball and the like. Those things, in their master minds, are merely the beginning of an indigo millennium in which they see themselves crowned with blue halos.

"The public conscience is sometimes slow to awaken," says Brady. "People don't take things seriously until they become so serious as to precipitate a crisis. That crisis, in connection with this reform agitation, is here now, but once the American public awakes to a full realization of what this mad minority is trying to put over on it we may hope for a nation-wide wave of wrath."

All this is very well. Words of warning are very well, but the time for action has come. Unless not merely those interested in the musical, dramatic and movie worlds get together and take steps to meet the so-called reform movement, but people themselves who are interested in rational Sunday and rational amusements even during the week, we are very liable to see drastic laws passed by legislatures which will interdict not alone the harmless pleasure and recreation of the people but be abhorrent to their conscience.

* * *

Homer Samuels, now the husband of Galli-Curci, writes me from Baltimore to ask whether I know that the beautiful city of Washington has no adequate or even attractive concert hall, which must look queer to the many distinguished foreigners who come there in official capacities for their various governments.

Yes, I have long known it. Any musical performance must be given either in a theater or in the fine high school auditorium on the hill.

When Galli-Curci was in Washington recently, and President Harding, Justice Day, British Ambassador Geddes, Herbert Hoover and Major General John Lejeune, commander of the Marine Corps,

were the features on the program, she sang the "Shadow Song" and "Home, Sweet Home," and created a furore.

I suppose that she will stick to the name of Galli-Curci, though as you know the Curci appendix has been operated upon and removed. But I presume as Mrs. Homer Samuels, she would not draw, though Samuels is a charming fellow and a very competent pianist and accompanist.

* * *

In Paris the opera has an appropriation from the government, which it seems is not sufficient to meet the deficit, especially since the salaries of artists have been increased. Recently a demand by the management for 700,000 francs additional appropriation was turned down by Parliament, so the ballet threatened to quit if the director carried out his intention of cutting its pay.

But what has aroused artistic Paris is the suggestion that on the off nights, in order to meet the deficit, the opera house be turned over to popular American movies, so that it is likely that "Aida" on one night will be followed by Charlie Chaplin, on another that "Faust" will be followed by Douglas Fairbanks and his crockery grin, while to finish the week with glory "Manon" will be followed by Fatty Arbuckle.

It is to laugh!

* * *

In England it seems they are trying to popularize concerts and recitals by permitting the audience to smoke. At a recent recital given by Plunkett Greene, the well-known baritone, the people in the audience were told to smoke if they wanted. A good many immediately pulled out pipes, cigars and cigarettes and set to work.

If the vogue is started, it will be Heaven help the poor singers. We know that the most destructive influences to the vocal chords are tobacco smoke—indeed, smoke of any kind—and nuts. A steady diet of nuts, with ample opportunity to inhale the smoke of cigars and cigarettes will wreck the best voice.

A correspondent for the *World* says that London has started to smoke in great fashion. A furtive smoke in a limousine or a taxicab in the principal West End streets at the theater hour is now like a prehistoric memory, because women can frequently be seen walking through Piccadilly, before and after the theater, smoking cigarettes as nonchalantly as their escorts. The doc-

tors in England are up in arms, as they say that feminine nerves are being ruined, but nobody pays any attention to the doctors, anyhow. One society woman is on record that her daily consumption is fifty cigarettes.

Poor thing! I wonder what brand they are.

Some years ago smoking concerts were introduced as a feature of London life and were very successful, but the audience was restricted to males, while the performers were principally vaudevillians, and they have throats of brass, you know.

* * *

During the recent season of the Chicago Opera Company, artists on several occasions were made almost frantic by the actions of a lady who always appeared conspicuously in the front row of the parquet.

While they were singing some of their best numbers this lady would move her head from side to side, as if she absolutely disapproved the efforts of the artists. She seemed, however, not to discriminate against any one particular artist, but favored them all equally.

The matter almost produced a riot behind the scenes until it was discovered that the lady was not expressing her disapproval, but was afflicted with a palsy. Being somewhat deaf, she took a prominent seat so that she might hear and enjoy what was going on, which shows that things are not always what they seem.

* * *

Even the barbers are introducing music during the time of their daily activities. According to a veracious reporter of the New York *Evening Sun*, a large downtown barber shop has installed a talking machine.

When they shave a man, they put on a dreamy melody to lull him to sleep so that he keeps quiet. Haircuts are accompanied by jazz. This keeps the customer awake and ready to shift his head any way the barber wants. "The End of a Perfect Day" is a favorite during massage, and for close shaves they give the victim Chopin's "Funeral March."

Surely we are becoming a musical nation, says your

Mephisto

WANT GANZ TO LEAD A KANSAS SYMPHONY

Pianist May Conduct Projected Orchestra in Missouri Metropolis

KANSAS CITY, Mo., March 15.—Rudolph Ganz, the Swiss pianist, appeared at the Shubert Theater, March 6, in the first of a series of Sunday afternoon concerts under Walter Fritschy's management. That Mr. Ganz is a favorite artist in Kansas City is shown by the fact that, in formulating plans for a new symphony orchestra here, his name is prominent among those being mentioned as a possible conductor. A simultaneous campaign for the raising of funds to cover the expenses of an orchestra for three years and the building of a suitable music hall is the desire of those interested.

One of the most admired singers of the local season was Royal Dadmun, baritone, who gave a recital on the Fritschy series in conjunction with the eminent harpist, Salvatore De Stefano, at the Shubert Theater, March 8.

Alfred Cortot immediately conquered Kansas City music-lovers upon his first appearance here. He played with rare artistry a program in conjunction with the Duo-Art reproducing piano, at the Grand Avenue Temple, March 14.

Mme. Schumann Heink, contralto, with George Morgan, baritone, and Katharine Hoffman, accompanist, appeared on the Chamber of Commerce series of Kansas City, Kan., at the high school, March 14, giving a memorable concert.

The annual concert of the Choral Art Club was a recent local event in which Ruth Standish Cady, director; Margaret Reagle, soprano, and Richard Canterbury, pianist, shared honors with the chorus at the Athenaeum.

The latest Morning Musicales of Mu-

Phi Epsilon, at the Grand Avenue Temple, March 11, presented Mrs. Howard Austin, contralto, and Mrs. Eldon Hemingway, soprano, in solos, with several instrumental ensemble numbers by other members of the chapter.

Harold Van Duzee, tenor, gave his annual recital at the Grand Avenue Temple, March 1. This popular instructor at Horner Institute was assisted by Mrs. Gordon Harris, accompanist.

Two other members of Horner's faculty, Clyde Matson, tenor, accompanied by Clara Crange and Arvid Wallin, pianists, gave a joint recital at the Athenaeum, March 9.

L. P.

Marguerite Potter, mezzo-contralto, of New York, gave a program of "Songs of the Southland" for the Albany Institute and Art Society, March 2.

DANIEL WOLF MAKES AN AUSPICIOUS DÉBUT

Ganz Pupil Proves Himself a Pianist of Brilliant Gifts in First Recital, at Aeolian Hall

Making his début at Aeolian Hall, Thursday evening, March 17, Daniel Wolf; a pupil of Rudolph Ganz, established himself with a friendly audience as a pianist of decidedly brilliant gifts. Unheralded, though known to New Yorkers through his compositions, he demonstrated his dual attainments on this occasion by playing not only the works of Beethoven, Chopin, Debussy and Liszt in scintillating style but several of his own shorter works with equal virtuosity. Beethoven's "Moonlight" Sonata, with which the program opened, perhaps lacked a little mystery in the introductory movement; but the intermezzo was presented with no little grace, while the impassioned finale was performed with more vigor and clarity than has been given it in many a day.

The Chopin group, comprising the C Sharp Minor Nocturne, the F Major Etude and the A Flat Polonaise, equally won the admiration of his audience, the etude being played with exceptional brilliance and the polonaise treated with a power that, in the tremendous octave passages, fell very slightly short of the heroic. Debussy's "Reflets Dans L'Eau" and three pieces of Liszt, including the Eleventh Rhapsody, brought the distinctly successful evening to a close. Five of his own compositions which preceded these latter works were received with so much enthusiasm that one of them, an Indian Dance, had to be repeated.

Lacking a full command of tone coloring, though capable of calling on much dynamic variation. Mr. Wolf's playing exposed some of the youth of the player. But it was clean playing to the point of being crystalline, and it augurs much future success.

RECITAL BY AMY NEILL

Brilliant Playing Earns Resounding Applause for Violinist

John Alden Carpenter's Sonata for Violin and Piano opened Amy Neill's recital at Aeolian Hall, Friday evening, March 18. Following the sonata came Lalo's "Symphonie Espagnole." Inviting technical display of all sorts, its invitation was graciously accepted by Miss Neill, who gave the work such a brilliant reading that she met with a deserved ovation. Leclair's "Sarabande et Tambourin," two short pieces by Mozart and Rameau, and Sinigaglia's "Rhapsodie Piemontese" concluded an excellently presented program—a program which revealed the player as a violinist of undoubted ability. As yet she falls short of musical profundity, and she sometimes presses a pianissimo to such limits that her tone becomes a cadenced rasp of the bow. But her finger technique is of the first order, her mezzo-forte and forte tones are singing and vigorous always, and she merited the resounding acclaim which she received from a discerning audience.

Charles Morse Whitney, lawyer and musician, who founded the Mozart Sextet of Brooklyn among members of his own family, and who died on Dec. 22 last, left no will. His estate will be divided among his wife and three children.

IN PRESS:

INVOCATION TO LIFE

HIGH VOICE IN E FLAT; MEDIUM VOICE IN C; LOW VOICE IN B FLAT.

A REALLY GREAT CONCERT SONG

BY

CHARLES GILBERT SPROSS

MR. SPROSS HAS NEVER WRITTEN A MORE BEAUTIFUL SONG. COPIES WILL BE SENT TO CONCERT SINGERS FREE OF CHARGE UPON REQUEST

PUBLISHED BY

THE JOHN CHURCH COMPANY

CINCINNATI
109 West 4th St.NEW YORK
39 West 32nd St.LONDON
45 Wigmore St. W.

"THE HOUSE DEVOTED TO THE PROGRESS OF AMERICAN MUSIC"

Science: the High Road to Piano Technique

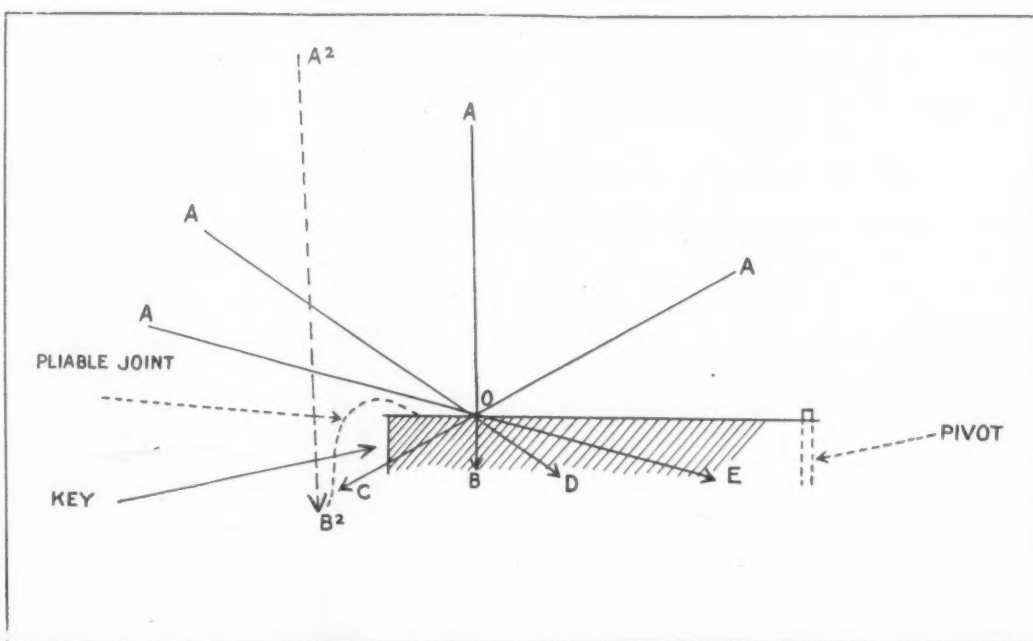
Noted Concert Artist Decries "Make-Believe" as Basis of Teaching Methods—Investigates Scientific Principles of Piano Tone Production—Simplicity in Technical Pedagogy Desired—Modern Piano's Sensitiveness to Variations in Touch—Danger of Too Much Muscular Development—Some Principles to Consider

By E. Robert Schmitz

DURING the last twenty or more years of the development of the world's unrest in musicdom, one of the personal faculties of "pretentious" teachers and virtuosi has been the "make-believe." To cite an example, it was that very faculty which supported so many "Debussyites," all more or less skillful imitators of the coating but unaware of the inner beauty hidden in the works of a genius. It was the same lack of moral scruple that deformed music into a "snaky" but efficient "propaganda" which became the best diplomatic agent—the more powerful because not acknowledged—of such and such a nation. But this question is said to be of the past, and the one that has every claim to our actual care, is that of technique. And "technique" is a word as detestable to the average person as "propaganda."

Here again the "Make-Believe" disease has been the cause. Scores of teachers of definite but passing fame published methods which proved to be more often destructive than constructive, as will all methods based on luck practice, misty metaphysics or on some misquoted legacies of those few artists who have been too great themselves to dare decide upon a complete technical method, the first obligation of which is to be efficient for any and every kind of human structure.

How could one pass judgment upon the whole world of pianists, so diverse, unless by one's own "Make-Believe" power? A few rare virtuosi have mastered technique, within the scientific boundaries and limitations of their physical bodies. The "self-appointed" assistant teachers have made methods of it, to be applied to any kind of pupil. Can we all walk the same? Scientifically it is proved that there are not two identical bodies, except perhaps atoms, and even here science every day finds new varieties. But all these units are



E. Robert Schmitz, the French Virtuoso, and His Diagram Explaining His Method of Tone Production

within the laws of physical influence, proportionately. The making of a technical method should be, then, the result of analytical research among the combinations of the psychological, physical, physiological, and mechanical elements contributing to the ultimate sonorous production which is named music. But this will require the work of at least a few sincere people well learned in those various subjects. *There is no one man's intrinsic discovery.*

If no method, scientifically based, actually exists, we nevertheless could start one by devoting our attention to the very elements with which our technique deals and the laws that govern them under the normal atmospheric and human conditions.

Simplicity and elementary science should be the basis of technical pedagogy. Simplicity means, at first, no abstract, intricate or undefined propositions like "relaxation," "grasping," "developing the wrist." (How can one develop a point where two units meet together, but which does not exist itself except as a mere word indicating a line of division?) It would be better to give pupils the joy of Columbus by asking them how many "joints" each finger has, letting them discover that all do not have the same number of units—a fact not realized by many pianists who use their fingers eight hours a day.

Over-trained Muscles Forbid Subtlety

First, we should have pupils know the psychologic in all its relations, from mental conceit to natural philosophy; and the three or four kinds of physical production resulting. Then we should deal with physics and the mechanics and its properties, the "law of levers" and its relation to tone production. Some teachers will still tell you that a pianist cannot change the quality of the tone, that he can only vary its length and quantity! Further we must deal with the different segmentation of the string put into vibration through a speed or weight touch; the variety of the string's sympathetic drawing power from other strings in inverted proportion of its deformation due to the blow; the linking of elements in an even condition until the sound meets the ear.

From the unity of conditions depends the pure transfer of the initial concept (mental eye) to the last (mental ear) that completes the link of the first point, the control of interpretative power.

By over-muscular-development of the forearm, through exaggerated training in pressure touch, one may create ultimately such crowding by the overgrown muscles as to make them tight. This barricade of overtrained muscles in a unit will forbid transmission of sub-

tle command, the equality of execution becoming thus an inadequate medium, out of emotional reach.

In spite of all the improvements and modifications that take place in the manufacture of an instrument, a grand piano of the best order, well regulated, is mechanically able to "sense" different kinds of physical acts and it thus gives tones of different "qualities." Generally the main difficulty results from the subconscious muscular condition created by a one-sided training.

In normal, attuned conditions—mental, physical—the reading of an aggressive music creates mental aggressiveness which in turn creates a special muscular condition that works against the key-board and produces harsh, aggressive tone. The arched grasp (characteristic of tiger aggressiveness) means most of the time, finger action of a kind that does not allow the free play of natural springs, shock absorbers. Its angle of application is across the plane of resistance of the keyboard, and meets the weightiest place of the lever (key). The arched hand, as used most of the time, means also, minimum elasticity, the bones of various units in fingers being placed one above the other, making nearly a straight line and preventing the elastic play of the ligaments. Through comparatively hard blows, all this results in abnormal segmental vibration of the string and yields different pitches in one single tone.

Actions and Reactions in Production of Tone

There is a well known method chiefly based on the action described. By a detailed investigation of it, it would be easy to see how, by lack of subjection to the law of gravity, it develops into a mess of stickiness, and how this position, "bones on bones," while giving illusion of strengthening the hand does not develop all the muscles. Also it would be easy to see how the action overloads the forearm and transforms it into a heavy tool disproportionate to the finger, though inseparable from it. This is "loading" unnecessarily the quick action. One result is that a player becomes unable to raise his hand by wrist motion without meeting the abnormal resistance of forearm muscles, which soon will be tight because of the intense expense of contradictory strengths, both set into action by him.

Look at a man running. Hang a weight to his neck and he won't be able to run as fast or to endure the run so long. In the same way the player cannot maintain his wonderful aggressive staccato up to the end of the Butterfly Etude because there is such resistance in some set of muscles as to require three or four times the strength available in the active unit.

Let us point to just a few elementary laws of physics that deal with a rational development of piano technique. We must consider the law of gravity in relation to weight. The power of weight in tone production is in proportion to its density (independent of us), size, length of the drop through which its speed increases, surface of application, angle of application, and initial impulse of speed. This impulse of speed, if it proceeds from a point close to an axis will have an intensity proportionate to the length of the lever. Four principal lines of production, illustrated in the



Photo by Edward Thayer Monroe

accompanying diagram, might be defined as follows:

Law of Gravitypower	Muscular	Mechanical action
A.B. Maximum	Ease efficiency	Fastest
A.C. Medium	Drop, elasticity, looseness	Nearly as fast (less resistant part of key)
A.D. Medium	Aggressive-ness, tensed	Slower (more resistance of key)
A.E. Minimum	Steadiness	Slowest

All of these elements combine into four definite kinds of tone production, whose algebraic figure is $\frac{mv^2}{2}$ representing A.B., A.C., A.D. and A.E.

A.B. Theoretic maximum power.
A2 B2. Practical maximum power with use of shock absorber (wrist).
A.C. Maximum resonance (lighter than A.B.).
A.D. Maximum harshness (often thinner than A.B.).
A.E. Minimum blow, dark quality.

The use of three powers—weight, muscles, speed—is necessary but in proportionate doses according to the needs of interpretation. These powers must be always attuned (there must be no heavy weight for light expression (even if withheld), no power without proper scope of motions (to give value to weight) and so on.

It is through the knowledge of unquestioned elemental properties that we may define an economical, adequate, efficient technique, that will not subdue us mentally and physically to the point of forgetting to express our views in re-creating the author's emotion.

Maier and Pattison Play Three New York Concerts in Two Days

Guy Maier and Lee Pattison lately entered the "two-a-day" list in New York by giving the program at the annual "Ladies' Day" at the Harvard Club on Sunday afternoon and in the evening joining with Nina Koshetz in an all-Russian program in the People's Institute series at Cooper Union. The following night they gave a recital at the Brooklyn Academy of Music, in the course of the Institute of Arts and Sciences. At the Harvard Club the seating capacity of Harvard Hall was exhausted long before the hour of beginning the concert, and several hundred persons stood in the adjoining rooms. On March 10, Mr. Maier gave one of his concerts for young people in Summit, N. J., his second appearance there this season. On the twelfth he joined Loraine Wyman in another program for young people at the Town Hall in New York, his seventh concert in the metropolis this season.

GALLI-CURCI

Homer Samuels, Accompanist
Manuel Berenguer, Flutist

STEINWAY PIANO
Management
EVANS & SALTER

506 Harriman Nat. Bank Bldg.
Fifth Ave. & 44th St., New York
Personal Address: Congress Hotel, Chicago

Schumann Heink

Exclusive Management:
HAENSEL & JONES
Asiatic Hall New York
STEINWAY PIANO USED

JOHN McCORMACK

MANAGEMENT
CHARLES L. WAGNER
D. F. McSweeney
Associate Manager
511 Fifth Ave., New York

RICCARDO STRACCIARI

World Famous
Baritone

Available for Concert

MANAGEMENT
JOHN BROWN
1451 Broadway New York
Columbia Records



MUSICAL AMERICA'S WEEKLY

Artistic Fears Make French Composers Anti-Germanic, Declares Ernest Newman

LONDON, March 5.—Ernest Newman, in some interesting considerations published in the London *Sunday Times*, anent an article by Louis Laloy, in the current issue of the *Revue de Paris*, dealing with "Wagner's Return to France," points out what he considers the mistakes made by the jingoistic element in modern French music, while doing justice to M. Laloy's own breadth of viewpoint. Laloy, in fact, declares: "Now that pride is humbled, and Wagner has become just a great man like the others, his genius is no more a menace for us than that of Bach and Beethoven. That is what we all felt the other evening; never, during the three acts of the 'Valkyrie' has the silence in the opera house been so profound; we did not merely listen to this music, we called it to us, we took it deep into us, we drank deeply of its intoxication, as of a philter the more delicious because we had been so long forcibly deprived of it."

Newman Scores Test of Worth

"You cannot, in fact," says Mr. Newman, "drive out Nature with a fork. German music is good or bad not in virtue of the Germanism that is in it, but of the music that is in it; and if that is good, you might as well try to prevent the Frenchman or Englishman reaching out to it as to prevent him from seeking air and sunlight. French music, at any case, has passed the point at which Wagner could be a peril. It has found

its own feet and its own voice. The younger men, thanks primarily to Debussy, are in no danger of regarding him as the only avenue to musical expression.

"So far removed is he from being a danger, indeed, that, as M. Laloy says, he can now be recommended to all young Frenchmen as a model. 'They will no longer be tempted to copy his alternative modulations, his accumulations of sonorities, his enchainment of themes; but they will recognize in every page of his work the dazzling traits of a sublime genius, and, without renouncing the delicacy which gives such charm to the French music of these latter years, they will learn from Wagner that the highest and most puissant art is that which, like his, comes from the piety of the spirit and communicates a holy ardor.'

"Precisely! What the newer French music of our time has too conspicuously lacked has been those qualities of depth and breadth in which the greater German music has excelled. Political hatreds and artistic fears have combined to make the French composers too self-consciously anti-Germanic. But in denuding their music of Teutonism, they have, unfortunately, too often denuded it of humanity also; they have thrown away the baby with the bath. The gods are nothing if not ironic, and they have had their joke at the expense of the French. For the very effort to prevent Wagner doing French music harm has done it the greatest harm of all: the refusal to expand the lungs in

the German way has made French music thin-chested.

What Should Be the True Rôle of France, According to Mr. Newman

"It is now for it to recover its health and its stature—to remain unmistakably French, yet achieve something unmistakably big. The sense of the need of this is clear enough in certain sections of the public, and the broader-minded of the critics. M. Laloy's article is a portent. His Gallicism cannot be disputed; he has done the best of all books on Debussy, and is as ardent a nationalist as any of them. Debussy, we may be sure, even if he were living to-day, would never show himself as broad and as far-seeing in the matter of German influence as his biographer has done. French criticism is beginning to see the error of some of its ways; the day, one hopes, has gone by when it can grieve the more judicious of its admirers by describing Brahms and Wolf as 'minor talents.' The well-wishers of French music look to it now to drop its rather thin parochial note, and take its proper place in the universal choir."

Some Recent Concerts

At her orchestral concert, not long since, Miss Murray Lambert played the Mendelssohn and Hamilton Harty violin concertos. "She gave most pleasure by her elasticity of rhythm in the final movement of the Mendelssohn, and by the fine feeling that ran all through

her playing of the lovely Andante of Mr. Harty's Concerto. Mr. Harty's presentation of Richard Strauss's 'Tod und Verklärung' was admirable. Strauss's music, like Wagner's, goes with a certain slow-footedness. It is part of the German heritage . . . and the problem, for the conductor, is how to give the music greater animation without sacrificing any of its expressiveness. It is not so much a matter of mere tempo . . . as of a quicker and finer inner nerve in the playing. It was this, above all, that Mr. Harty gave Strauss's work."—(E. N.)

Lilias MacKinnon is praised as a Scriabine interpreter, in connection with her piano recital, though her César Franck was not so happy. "It was not until she came (by the way of Prokofiev, Szymanowski and Glazounoff) to Scriabine that she reminded us of the Miss MacKinnon of previous recitals." Incidentally, "Miss MacKinnon played Mr. Goossens's 'Four Conceits' in sparkling style. These genuinely humorous little pieces showed up well against the mere schoolboy larking—and of a rather dull and clumsy schoolboy at that—of the two alleged 'Sarcasms' of Prokofiev."

Bertrand Binyon, who gave an interesting recital of English and French songs, showed in his singing "his normal refined taste," according to Mr. Newman. Three new songs by Goossens, with string quartet accompaniment, and songs by Bax, Shaw, Harty and Quilter were among those heard.

HELSINGFORS, March 1.—The first performance of Mozart's "Don Giovanni" to take place on Finnish soil occurred last month in this city, under the direction of Mickorey; and was a splendid success.

BANKOK, SIAM, March 2.—At a recent concert in the Royal Theater, the Italian composer and conductor Mario Facchinetti, who has organized an excellent symphonic orchestra of sixty men with musician material supplied by the Siamese army, navy and palace guards, presented a program of older and more modern works with signal success. The concert was attended by the King of Siam and his betrothed, the Princess Vallabha Devi, who called Sig. Facchinetti to the royal box during an intermission and complimented him on his work.

A Conductor's Guide to Scriabine Advocated

SERGEI KUSSEWITZKY, in an article on "The Interpretation of Music," in the London *Musical News and Herald*, advocates a conductor's guide for the music of his compatriot Scriabine. "During my friendship with Scriabine he would often listen to my interpretation of his orchestral works. He would then urge me to write a book on the manner in which his scores should be performed. To my great sorrow I have so far not succeeded in fulfilling the wish of my deceased friend. But almost every time I am present at productions of the 'Divine Poem,' the 'Poem of Ecstasy' and 'Prometheus,' I am becoming more and more convinced that such a book is a pressing need. It would help to remove the colossal misconception of the real nature and beauty of Scriabine's music with which the audience oftentimes leaves the concert hall. Who among us has not heard all the talk of the dreadful, discordant noise in Scriabine's music? The interpreter who has failed to convince his audience and impress on it the strange beauty of Scriabine's orchestral colors is partly to blame for such an attitude toward Scriabine."

Spanish Critic Offers Theory Why Barcelona Eschews Mahler Music

BARCELONA, March 2.—In connection with the last performance of Mahler's Fifth Symphony, by the Barcelona Symphony, the well-known critic Walther gives his theory as to why—in view of the many symphony concerts which take place in Barcelona, Mahler's music is so little played there. "I can only recollect of having heard one of his symphonies here, and after that performance it was clear to me why more of them were not presented. My explanation is that their musical value is out of proportion to the effort which their preparation and performance entail. It is an effort not restricted to the artistic element, the augmentation of the orchestra, its direction and a long and difficult interpretation; but which calls for effort on the part of the auditors as well. For, in order to maintain its interest in a symphony whose three movements take no less than an hour to perform, the work in question must be written by a titan, by a genius. And this is not the case, so far as Mahler's

Fifth Symphony is concerned.

"In this work we can trace analogies with Mendelssohn and Wagner. Its harmony is enriched with truly Donizettian passages of sixths and thirds, side by side with others of the most modern flavor. The themes—some of them vulgar—are redundantly developed, episodes succeed each other not without incoherence, and the ornate orchestration moves jerkily. The Scherzo hardly deserves the name, so far as its character is concerned . . . a fine melody begins the third movement, nobly treated, and there are plenty of orchestral effects of proven colorfulness. . . . It has been said that the presentation of this symphony is part of a great plan of the 'Amigos de la Musica' to make the public acquainted with the principal ancient and modern symphonies. . . . From this point of view, the performances cannot help but interest the public, in order to compare epochs and styles. But this is an interest of curiosity, and one which will soon be satisfied, satisfied to the fulness of satiety."

Australians Say Soviet Postal Tariff for Music Shames the Commonwealth

MELBOURNE, AUSTRALIA, March 6.—For some time there has been considerable dissatisfaction with the Commonwealth's imposition of a penalizing postal tariff on music, whereby music and musicians both suffer. The cheapest "penny dreadfuls" and "shilling shockers" are allowed cheap transport; while Beethoven's sonatas, Bach's fugues and Handel's oratorios—under the pretext that music is a "luxury," are penalized. Commenting on this state of affairs in an editorial in the *Australian Musical News*, the writer says: ". . . the Soviet Government finds that its only hope of improving and partially satisfying the wretched condition of its subjects, is by government encourage-

ment of music. We are told that 'the powers-that-be insist upon the cultivation of music as a means of educating and brightening the proletariat.' And here, in this new country, which prides itself upon the superiority of its progressive legislation, we have a set of rulers trying to tax our beautiful art out of existence! . . ."

"Intensive operatic culture on the concert platform may achieve popular success. . . . but it does not justify it." (Edwin Evans.)

Franz Schreker has laid aside his newly announced and not yet completed opera "Irrelohe," to devote himself to writing another two-act opera, "Memnon."



Japanese Fisherman (Near Nagasaki) Serenading His Sweetheart on a Species of "Moon Guitar"

Lemons in Lieu of Roses Greet Italian Orchestra

CREMONA, March 2.—At a recent performance here of an opera, "The Prodigal Son," by a local Ponchielli, the temperamental Latin audience, delighted with the orchestra's excellent performance of a certain passage, insisted upon an encore. When the orchestra refused, the fury of the disappointed music-lovers resulted in a rain of orange-peel, lemons and even more objectionable missiles, which drove the unfortunate players from the theater. Only when it had consented to acknowledge the honor implied by the applause, and give the desired encore, was the orchestra allowed to return. It is probably only in Italy that an orchestra can be bombarded with the acrid fruit for playing well, as well as badly.

Lilli Lehman, in her "Indispositionen," a series of reminiscences now running in the *Berliner Tageblatt*, mentions as one of the most unpleasant in her career, " . . . when in Berlin, because I had been poisoned by eating lobster mayonnaise, I could not open my mouth, nor clench my teeth, and in spite of the fact was obliged to sing the great rôles!"

SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor



Paris Revives "La Petite Mariée," Forgotten Comic Opera by Lecocq

PARIS, March 3.—Long, long ago, as the old song says, as long ago as Dec. 21, 1875, the first performance of Charles Lecocq's comic opera "La Petite Mariée" ("The Little Bride"), took place in the Théâtre de la Renaissance in Paris. Last month it was revived at the Théâtre Mogador, and with tremendous success. An old experienced critic and first-nighter such as is Antoine Banès vividly expresses his pleasure: "For me that 1875 first performance marked a sensational date, one as ineffable as the anniversary of my first donning of long trousers, and of my first song of love. The first performance of 'La Petite Mariée' was, in fact, the first performance which I witnessed.

"We are told that with the passing of the years works are modified in their effect. At the Théâtre Mogador I received the clear impression that their evolution in this respect is far less real than that we are informed. Before a new generation of spectators, unacquainted with Lecocq's score, matured by half a century of so-called progress, 'La Petite Mariée' was received in identically the same manner as when it was given in 1875. The same situations, the same numbers produced the same effects. And as in 1875, the first act was listened to only with extreme sympathy, while the second and third awakened enthusiasm.

"Ah, this 'Petite Mariée,' how superior it is both as regards its music and its text! . . . Young writers and young composers, it is a charming work! Listen to it with pious attention, for it conveys a good lesson in craftsmanship. You will know what we oldsters mean when we call an operetta 'well carpentered,' and perhaps you will realize why we so cordially detest your modern elucubrations, devoid of all art and often of all distinction.

"The interpretation of 'La Petite Mariée' turns entirely upon two characters, *Graziella* and the *Podestat*. Mme. Mathieu-Lutz and M. Jean Perier were both delightful in their respective rôles. Their singing of the 'Nightingale' duet was the signal for a long ovation, and this charming page of music has never been presented with more poesy or grace. Mme. Thérèse Cernay, Mlle. Jane Ader, MM. Vibert, Blanche, and Adrien Lamy were admirable in their parts, and M. Paul Letombe—one of the best of operetta conductors—and his men maintained the high level of the rest of the performers."

A Passion Mystery Given in Basilica of Saint-Denis

The Lenten Passion performance in the interior of the Basilica of Saint-Denis in Paris, as described by Victor Bucaille, was a most impressive religious observation, "The portal rising before the central nave of the church—with its low iron grating to take the place of the footlights, and austere surrounding col-

umns which reflected the lights and shadows—served as a stage, across which strode the personages of the mystery, in brilliant tunics whose vivid colors projected their warm glow upon the polished greyness of the stones. The unique stage setting and curtains were the great hangings, embroidered with *fleurs-de-lys*, which King Charles X once presented to the church for the adornment of the Good Friday Chapel. In the silence of night which lay over the Basilica a melodious voice, sustained by the organ, sings Bach's Passion aria. The various tableaux pass before our wondering eyes: here Jerusalem, the entry with the triumphal hosannas; there Gethsemane, and the moving and tragic agony of Jesus (interpreted by M. Delhi with convincing faith); the *Ecce homo* before Pilate; the way of anguish; and infamous Golgotha, where the cross is raised between ransomed earth and heaven appeased; finally, the eternal miracle of the Resurrection.

"Songs by Faure and Niedermeyer punctuated the ardent solo moments of these scenes, which make an unforgettable impression: it is to be regretted, however, that the choruses were poor, and that in place of modern music, the music of Palestrina was not heard. Yet, in this Passion . . . the soul of those mysteries which moved medieval believers once again showed itself in the gestures of the actors, the emotion of the auditors, in this ideal setting where such a reconstruction of art and faith have been so happily justified by the initiative of the Abbé de la Roquetaillade, curé of Saint-Denis. The hallowed words resound beneath the sacred arches. Now and again a bat, startled by the lights and by the echo of song, flutters off in terror, ruffling the harmony of the tableaux in his unequal flight."

Casella's "Couvent sur l'Eau" Praised by French Critic

Raymond Schwab speaks with approval of the five fragments from Alfredo Casella's "Couvent sur l'Eau" (1912), recently presented at one of the Concerts-Pasdeloup. "They show that M. Casella has a vocation for picturesque and choreographic music. Perhaps this color and this tumult at times recall Capiello rather than Tintoretto; yet there is in his pieces a frenzy which communicates itself to the auditor and, correctly framed in Venice, having for neighbors the South of France and the Orient, he shows (especially in the 'Marche de Fête' in honor of the Grand Signor) the art of evoking the image of the crowd. The 'Barcarolle' marvelously fixes a soul which, for moments but too short, borrows the young, moving and penetrating voice of Mlle. Nelly Bischoff. I did not care so much for the 'Ronde d'Enfants,' whose joy did not seem to belong to the age which the title affirms, and it seemed to me that there was not sufficient spontaneity about the 'Pas des Vieilles Dames.'"

"Puccini can only motivate death, musically, by means of love. Though consumption or an execution may be the external cause—his operatic characters always die because they have loved. . . ."—(G. Klaren).

From a letter of Ferruccio Busoni: "Music is music and nothing else. . . . If the first movement of the 'Eroica' be played to an American Indian movie picture, its music would appear changed so as to be practically unrecognizable."

LEIPSIC, March 3.—Siefried Wagner is said to have taken steps to collect the funds necessary to realize the restoration of the Bayreuth festival plays. Their continuation is dependent on the success of his endeavors.

Ernest Bloch's "Trois Poèmes Juifs" formed the novelty presented under Dr. Karl Muck's bâton at the twenty-ninth subscription concert of The Hague "Concertgebouw Orchestra."



Chopin, a Futuristic Impression by the Parisian Cubist Palita

Maschke, Roters and Trapp Write Novel Teutonic Dramatic Scores

KÖNIGSBERG, March 7.—Ernst Maschke's "Der Dorfheilige," ("The Village Saint") a folk-opera in two acts, which was presented here last month, is written on a text after a novel by Paul Heyse. The scene is medieval Germany, at a time of plague. "Far from the maddening crowd" lives Dietmar, the weaver, together with his wife Hilde and his daughter Traute, until fate makes the giddy *Imagina* a member of his household, who in a moment of jealousy calls the rude fellows entrusted with the removal of the plague-stricken from their homes into the house. They drag off mother and daughter on mere suspicion, and when the weaver tries to defend his family, he is dragged away as well and cast into prison. The two women perish, while the weaver, released, wanders through the world as a minstrel. The "Village Saint," for this is the name he is known by, finds a ready audience wherever he plays his fiddle. After two years he finds himself once more in his natal hamlet, just as *Gerhard*, the flighty *Imagina's* betrothed, returns. *Gerhard*, sad to say, makes his entry in time to see his conscienceless fiancée fling her arms about the neck of another, alas! Now the violin-music of the out-cast weaver consoles the hapless youth. Moved by its pious sweetness, he abjures all worldly pleasures, and determines to spend the rest of his life traversing the country with the "Village Saint," consoling all those who grieve.

Arthur Altmann insists that: "A solemn, serious tone breathes throughout the opera, calming passion and ennobling profane incident. The composer only indicates the dramatic occurrences in order to spend the more time on his lyric episodes. The work is rich in scenic and musical contrasts, and one is pleasantly impressed to see in the appropriate places, joyous color relieve the gloom conditioned by the story. The singers were recalled after the first, and the composer, several times, after the second act. Hermann Guttler is not as commendatory: "The dramatic moments were avoided with a remarkable lack of skill, and a broad lyric stream drowned all the theatrical life of the action, which most of the listeners could not understand for that very reason. 'The Village Saint,' clad in the sombre robe of the medieval plague victim, a figure which, possibly, only a full-blooded, eclectic musical modernist could have made scenically interesting, was bound to fade out entirely in Maschke's soft and gentle music, which seems to know nothing of what the modern dra-

matic style since Wagner has achieved. Nicely written . . . the lack of temperament and the nullity of this melodic score . . . were unable to kindle a spark, even in the folk scenes, and the public's applause was probably in the nature of a personal tribute to the composer."

New Scenic Music to "Midsummer Night's Dream"

HAMBURG, March 3.—Ernst Roters, in writing the new scenic music to Shakespeare's "Midsummer Night's Dream," which was performed for the first time at a concert of the Hamburger Kammer-spielen last month, does not seem to have been impelled by a desire to throw Mendelssohn in the shade. What probably induced him was the fact, that "though Mendelssohn wrote a series of fine pieces to the English dramatist's work, his music presents difficulties for practical stage use. Many episodes, which fairly cry for musical illustration, are unprovided with a tonal complement. "Hence Roters, a composer whose songs, piano numbers and chamber-music have already attracted attention, has written a series of short intermezzos, melodramas and dance airs. A Prelude, very distinctive in its orchestration, offers an atmospheric introduction to the fairy world of *Oberon* and *Titania*. The delightful sextet of the craftsmen is musically set off by grotesque march rhythms and burlesque exits; charming dance airs lightly surround the turning and swaying of the elves. As to the use of three-quarter time, it is no anachronism, since Shakespeare's play is set in no man's land and knows no period. Melodrama occurs sparingly, no doubt because of the difficulty of understanding the spoken word. Harmonically the influence of Richard Strauss is not to be denied. A chamber orchestra presented Roters' music to the very best advantage, and the terpsichorean ability of Jutta von Collande and other members of the Munich dancers was beautifully in evidence," according to Rudolf Birgfeld.

The Last King of Orplid

BERLIN, March 8.—The première in this city, last month, of a musical puppet-play, the famous poet Mörike's romantic puppet-play, "Der Letzte König von Orplid," in the Berliner Sezession, to a score by Max Trapp, was more interesting as regards the music than the marionettes. Trapp, who is an admirable pianist, has written his score for a small (chamber) orchestra, which is invisible to the audience. "It consists mainly of intermezzos, melodramas, a delicate, humorous serenade for male voices, a solo for high soprano, and a closing chorus for women's voices, which dies away in a clarifying, consolatory orchestra movement indicating that the last king of Orplid is at length released from all earthly woes.

Busoni Plays in London

The *Times* critic, in speaking of Busoni's London recital declares: "We rise from Mr. Busoni's banquet, such as he spread for us at Wigmore Hall, with a feeling of having dined royally. . . . Chopin's B Minor Sonata in the hands of Busoni was like the rat coming up from a hole in the ground between the paws of a lion. The king of beasts showed his true nature on this occasion and spared his life. Its chords throbbing wildly, its rhythms all quivering, it seemed, just as La Fontaine says, *assez à l'étourdi*. When we came to a 'Toccata' of his own, it seemed, not only to leave the paper, but to free itself from the pianoforte keys altogether, to have a free existence in space, and yet to be as solid as if built in granite."

Isidore Philipp, writing of Rudolph Ganz in a French periodical says: "He is a musician enamoured of all the beauties of his art, a composer whose talent equals his fecundity."



ANNA

A few characteristic excerpts from the principal critics of the West, concerning

was accurately pitched, and her singing of "un bel di" was the high point of the evening's performance.

The Daily News, Feb. 1, 1921:

Anna Fitzu was star of the performance, and star by right of splendid singing, a fine impersonation of the hapless Japanese wife, and great personal beauty.

The Bulletin, San Francisco, Feb. 1, 1921:

The perfect tribute—the audience silent, subdued, misty-eyed on the way out, after the greater part had dissolved in tears. Anna Fitzu gave a magnificent performance, singing with a beauty and flexibility that fulfilled the highest requirements, and acting with a delicacy and restraint and pathos that touched the deepest sensibility.

The Bulletin, San Francisco, Feb. 1, 1921:

The "Thais" of Miss Fitzu can best be described as "gorgeous." In appearance, in her singing and acting, this artist gave a portrayal of the Greek courtesan which left nothing to be desired.

The Post-Intelligencer, Seattle:

FITZU PLEASES IN PUCCINI WORK

"Madame Butterfly" is Given Capable Presentation by San Carlo Singers

Anna Fitzu's vocal artistry, revealed in the title rôle of Puccini's "Madame Butterfly," won the enthusiastic approbation of an audience that crowded the Metropolitan Theater last evening. Her singing was of a quality to merit the warmth of appreciation it evoked.

Miss Fitzu's voice is voluminous, even throughout its wide range, and of an unvarying sweetness. She is not petite; but with physical grandeur she combines grace, and her characterization of the unhappy Cho Cho San was marked by an intelligent realization of the dramatic possibilities of the rôle.

The guest artist's version of the trite but always affective aria, "One Fine Day," so captivated her hearers that the applause threatened to "stop the show," as they phrase it in musical comedy circles.

The Seattle Star:

ANNA FITZU SCORES IN "Madame Butterfly"

An appealing "Madame Butterfly," with a rich but sweet voice, was Anna Fitzu, world-fame American prima donna, at the Metropolitan Theater, with the San Carlo Grand Opera Company, Tuesday night.

Miss Fitzu was exquisite at times in her spirited interpretation of the difficult rôle, and twice during the evening the audience, which crowded the Metropolitan to capacity, pleaded in vain for repetitions. This demand came first when Miss Fitzu and Giuseppe Agostini closed the first act with a thrilling beautiful rendering of the love duet, and again in the second act, when she sang the always popular and appealing "One Fine Day" with rare artistry and pathos.

Miss Fitzu's voice is captivating. It has the sweetness of the twittering birds at dawn and the power to thrill with its sure volume and clearness in the dramatic climaxes of the opera. In addition, she has a charming, winsome personality.

It was her introductory appearance before a Seattle audience and it may be said that she won a lasting place in the hearts of Seattle music-lovers.

Los Angeles Tribune, Jan. 5, 1921:

Miss Fitzu's voice is a most pleasant one to hear. Imbued with power, dramatic texture, range, accuracy, it is adapted well to the breadth of the Cio Cio San part. It was a considerably more adult voice than some others we have heard in the part. Her acting of the rôle was beyond reproach, but at that it was less to be remarked than her vocal wealth.

Los Angeles Times, Jan. 10, 1921:

Of majestic, personal dignity, Madame Fitzu's voice is in quality and power to suit her appearance, and in the great aria from "La Bohème," "Mia chiamano Mimi" of the first act, her voice rose with sustained melody and legato sweetness throughout the sweeping phrases of its finale.

Los Angeles Express, Jan. 5, 1921:

Anna Fitzu is a glorious voiced Cio Cio San and her singing in "Madame Butterfly" Saturday afternoon was one of the most enjoyable features of the engagement of the San Carlo Grand Opera Company.

San Francisco Chronicle, Feb. 1, 1921:

Anna Fitzu sang with the San Carlo Grand Opera Company last evening in Puccini's "Madame Butterfly," making much more than a "succes d'estime." Vocally she was in admirable form, beginning by affording one the rare pleasure of hearing the entrance song delivered in accurate pitch.

San Francisco Chronicle, Jan. 25, 1921:

Anna Fitzu is one of the most vocally and personally charming of Florias. Miss Fitzu has the qualities that magnetize the favorable omens—a fresh and flexible voice that is opulent in color and ever dependable in timbre, a temperament readily responsive to emotional currents, a mimetic art finely fashioned in gesture and facial play, and pulchritude of face and form.

San Francisco Examiner, Feb. 25, 1921:

There was keen interest to hear Miss Fitzu in the rôle of "Floria." This dark-eyed diva has a high reputation to live up to, but she was well able to sustain the burden. Tall and regal in her bearing, with a lithe grace and an endowment of dramatic fire and emotion, she was "Floria" to the life.

The Bulletin, San Francisco, Feb. 25, 1921:

In the Opera "Tosca" the part of Floria predominates, and Miss Fitzu could choose no better vehicle for herself and her remarkable abilities both as actress and singer. Her acting was superb and was in itself a treat to those who appreciate correct pantomime gesture and the expression of human emotions.

The San Francisco Call and Post, Feb. 1, 1921:

Miss Fitzu sang with all her cleverness and brilliance and, particularly in the second act, was delicately effective in her acting. Her entrance

EXCLUSIVE
FORTUNE

Aeolian Hall

FITZIU

the press comments of the principal artists concerning this season's tour

SCORES TRIUMPH AFTER TRIUMPH — as leading artist with the

San Carlo Grand Opera Co.

Seattle Times:

ANNA FITZIU TRIUMPHS
Appears at Metropolitan in
"Madame Butterfly"

Not only was the appearance of Anna Fitziu in "Madame Butterfly" a triumph for the singer, but the performance itself of the popular Puccini opera at the Metropolitan last night was altogether worthy the enthusiasm with which it was received by an audience that completely filled the theater.

Miss Fitziu is an artist possessed of a voice of vibrant richness and color and fine volume that she uses unsparingly, but with discriminating sense of dramatic values. Her interpretation also proves her an actress as well as a singer. The duet at the close of the first act sung by Miss Fitziu and Giuseppe Agostini won sustained applause, and Miss Fitziu's second act aria, "Un bel di vedremo," brought the singer an ovation that threatened to interrupt the progress of the tragic story in which she was the central figure.

The Tacoma News Tribune, March 8:

TRIUMPH FOR MISS FITZIU
(By Bernice E. Newell)

Anna Fitziu fairly re-created the rôle of Cho Cho San Monday night at the Tacoma Theater when she appeared in the San Carlo Grand Opera Company as guest artist in "Madame Butterfly" for the opening of the opera engagement.

Added to a voice of wonderful richness and volume, practically flawless in tone and full of dramatic color, Miss Fitziu possesses all the requisites of the capable actress, which are so necessary to make "Butterfly" a vital and compelling part, and her splendid performance lifted the rôle of the unhappy little Japanese maiden out of the pitiful picturesqueness that sometimes is its chief characteristic, and invested it with a power and vitality that held the audience in a close grip and kept everyone spellbound from the first appearance of the brilliant figure until the tragic close of the opera.

It was a great Fitziu triumph and the artist was given many curtain calls, Tacomans remembering her brilliant concert in the Tacoma Stadium last June, and eager to show her the appreciation due her for the measure of her gifts, which came unstinted to thrill and delight.

The Oregon Daily Journal, Portland:

"BUTTERFLY" STORY GRIPS OPERA AUDIENCE
(By J. L. Wallin)

Puccini's "Madame Butterfly" was given a wonderfully dramatic presentation Tuesday night at the Auditorium by the San Carlo Opera Company, Gaetano Merola conducting and Anna Fitziu of the Metropolitan as guest artist singing the rôle of Cho Cho San.

In recent years this rôle has been interpreted mostly by native Japanese singers with great success, largely because it was so natural for the dainty ladies of Nippon to act the part, but none of those who have sung it have succeeded in imparting the dramatic power of Miss Fitziu, and her performance was something new and different. That the audi-

ence liked it was readily indicated by the storm of applause that followed each climax. Her radiant voice is of beautiful quality, darker than the usual lyric, yet of such wide range and evenness that it matters not how high or low the music is scored.

San Francisco Call:

ANNA FITZIU STAR IN
"JEWELS OF MADONNA"

Anna Fitziu, as Maliella, added to her hosts of admirers by her splendid voice and her finished acting.

The Vancouver Daily World, March 3:

MME. FITZIU SCORES BIG TRIUMPH IN PUCCINI OPERA

With a lady in the title rôle of great dramatic and singing power, who gave an interpretation of Cho Cho San that will be remembered for many a day, the success of the performance was largely assured. Anna Fitziu acted and sang her way into the affections of her audience, so that ovation after ovation was given her. A superb, warm, full and luscious soprano has Miss Fitziu, that fears no demands of extremes of compass, nor anything that lies between and the great proof of her artistry was a beautiful half-voice quality of fascinating timbre. Such a combination is not often met with in sopranos of such great power as Miss Fitziu, and this alluring mezzo voice stamped her an artist more than the other great things she did. Perhaps her greatest success was in the intense "Un Bel di Vedremo."

The Tacoma Times, March 8:

Anna Fitziu proved to be a prima donna in fact. Her handling of the title rôle was exquisite. Her voice, already beloved by Tacomans because of her Stadium concert last summer, was beautiful in the familiar, pathetic "Butterfly" numbers.

MANAGEMENT
GALLO

New York





MARY GARDEN

Uses

THE STEINERT PIANO

exclusively, on concert tour and in her home

M. STEINERT & SONS

Steinert Hall

BOSTON

162 Boylston St.

How Carmela Ponselle Made Herself a Career Against Odds

A Chat with the Famous Rosa's Gifted Sister, Among Blue Satin Souvenirs of Their Vaudeville Days—Jumping from \$250 a Week to \$1,000—The Mezzo-Soprano's Ideals in Concert Work

"DID you notice a lot of blue satin in the music-room as you came through?"

A beautiful mezzo voice issued from the equally beautiful head on the pillow of the sick-bed to which a recent operation had condemned Carmela Ponselle. She is, of course, the sister of the famous Rosa. The illness from which she was convalescing and the blue satin of which she was speaking were both souvenirs of the days when she was pushing her younger sister to success and was laying the foundation for her own career. The blue satin of the music-room upholstery was part of the backdrop in the Ponzillo Sisters' last vaudeville act. Some of it has made a gown for Carmela Ponselle. It is a very deep, rich blue, but it would become Miss Ponselle better if there were a heavy enough admixture of crimson in it to make it a royal purple. Then, if her head were wreathed with laurels instead of black braids, her outer woman would match her inner spirit. Doubtless her determination and keen intelligence were responsible for her sister's spectacular rise as well as for her own successes in the concert field. It was she who got Rosa into vaudeville in the first place; she who jacked up the Ponzillo Sisters, step by difficult step, from the two-a-day to the starriest heights of vaudeville; she who induced William Thorner to teach Rosa, and Rosa to study.

As long as she can remember, Carmela has wanted to make a singer's career. She was yet a child when her voice attracted notice in the public school which she attended at Meriden, Conn., where her father has a coal business. The organist of the church to

which her family went, Anna Ryan, encouraged her in her ambitions. Miss Ponselle's father was Italian enough, despite his years in this country, to regard singing in public as an impossible career for a respectable girl, and for long there was not even a piano in the house. When at last he yielded so far as to purchase a piano, it was only on the condition that music be kept strictly within the home to which it had thus reluctantly been admitted. Carmela, like the tar-baby in the "Uncle Remus" story, lay low and say nuttin'. But presently she terminated her connection as bookkeeper with her father's business to become a cashier in a restaurant, then a salesgirl in a department store; anything, almost, by which she might gain a little independent means for the furtherance of her ambition. A casual conversation with a vaudeville manager who was a patron of a New York restaurant in which she appeared as a cabaret singer brought her her first definite opportunity. She went into vaudeville, and when her sister was seventeen or eighteen, she decided that they should make a team of it.

"When Rosa came to me here in the city," so runs the introduction to Miss Ponselle's story of their vaudeville career, "we hadn't a cent to buy costumes with. We had sung for the manager of the house at which we were to appear, and he had liked us all right, but when he heard that we hadn't any costumes, it looked as if we were going to be canned. I put on my bravest face at that and said, why, of course, we'd appear just as we were, in our plain little shirtwaist suits. Nobody'd done such a thing before, of course; but that was just the point; this would be something new, something original; it'd make peo-



Carmela Ponselle, Mezzo-Soprano

ple sit up. And the joke of it is that it did! The manager said he'd give us a chance at one appearance. If we made good then, we'd be all right. Of course we made good. In fact, we never made better than that evening. You know how fond the Jewish people are of music, especially singing. It was in a Jewish neighborhood that we appeared, and we got more applause that night and the others when we came on in our street suits, with our hair down in braids and tam-o'-shanters on the side of our heads,

than when we finally scraped together enough money for the spangly finery which is more conventional to the vaudeville stage. That first night sent our names into the electric lights. Our progress after that was just a matter of push, push, push. Managers all like money, and you can't expect that they shouldn't like to get an artist's services for as little as possible. I knew what we were worth and I was deter-

[Continued on page 17]

GRAINGER

HOLLAND — NORWAY — DENMARK — SWEDEN

September, October, November and December, 1921

AMERICAN TOUR OPENS
JANUARY, 1922

"Grainger's love for the music of Grieg is sincere and he plays it with the faith of an apostle. Music lovers well know the ballad in G Minor Opus 24. NO ONE EVER PLAYED IT WITH MORE CHARM THAN HE DID."—W. J. Henderson in N. Y. Herald, Dec. 8, 1920.

TOUR 1922 ALREADY BOOKING

STEINWAY PIANO

COLUMBIA and DUO-ART RECORDS

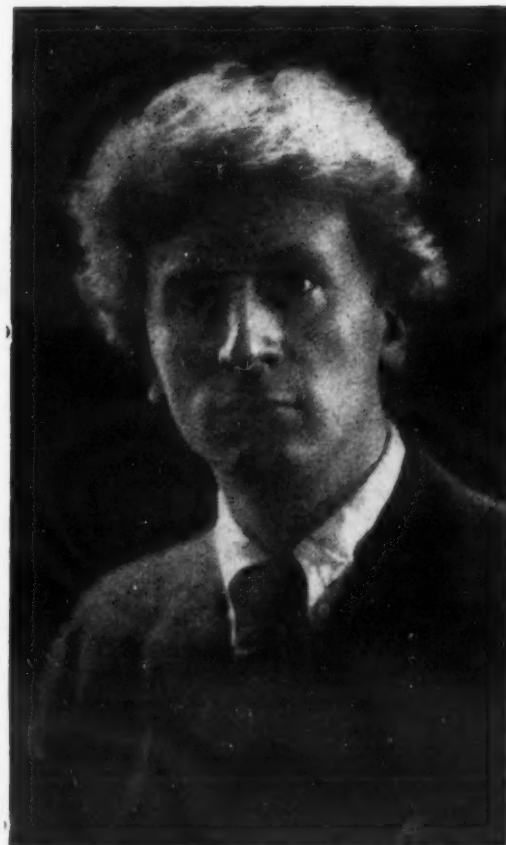


Photo by Morse

Management: ANTONIA SAWYER, Inc., Aeolian Hall, New York

DANIEL MAYER

BEGS TO ANNOUNCE FOR

Season 1921-1922

ERNEST

SCHELLING

America's Foremost Composer-Pianist

DATES NOW BOOKING

STEINWAY PIANO
DUO-ART RECORDS

Address All Inquiries
1448 Aeolian Hall

Carmela Ponselle Tells How She Jumped From \$250 to \$1000 a Week

[Continued from page 15]

mined that we should get it. For the act with the blue satin backdrop, which like all our acts was entirely our own idea and work, I asked \$1,000 weekly. We were getting \$250 at the time. Of course I was put down for crazy, but—no need to go into details—I held out, and finally the offer came for the full thousand. In the meantime I had begun studying with Mr. Thorner, had found my health so impaired by the worries of career-building that an operation was necessary which put me out of the game for about a season. I am only just now completing my recovery, and because I knew that I shouldn't be good for much work for some time, I persuaded Mr. Thorner to teach Rosa and Rosa to be taught. You know how her chance at the Metropolitan came.

"As for myself, the concert work which I have already done has confirmed

me in my idea that that is the field which promises me most, for the present at least. Later I think I should like to try opera, but as yet I am completely fascinated by the various needs of the recitalist's art. The criticism which has meant most to me was one which commented on the variety of effect which I could convey. Most of the distinctions between dramatic, lyric and even coloratura singers seem to me to indicate a lack of personality. I want to be able to go from a big dramatic aria to a light, coquettish song, and so on, through a whole program of constantly fresh emotional interest, with a technique so capable that I shall be no more fatigued at the end than at the beginning of my performance. And that is a power on which, thanks to Mr. Thorner's teaching and my return to my old health, I am getting an ever firmer hold."

D. J. T.

PITTSBURGH CROWDS HEAR CHICAGOANS

Capacity Audiences Welcome Mary Garden's Stars—Others Heard

PITTSBURGH, PA., March 17.—Drifting in over the B. & O. last week came the Chicago Grand Opera Company, and long before its arrival the house was sold out for all four performances. If "Rigoletto," with Titta Ruffo in the title rôle, Alessandro Bonci as *The Duke*, and Marcella Craft as *Gilda* created something of a furore, it was due to the excellent singing of these three. Ruffo was compelled to take many curtain calls, both

with Miss Craft and alone, in response to the overwhelming applause that followed the duet in the third act. Pietro Cimini conducted.

Mme. Galli-Curci made an impression with her *Violetta* in "La Traviata," which opened the season on March 10. Tito Schipa in the rôle of *Alfredo* won his audience with sincere acting and vocal ability. Philine Falco, Carlo Galeffi, Desiré Defrère and Constantin Nicolay completed the cast. Giorgio Polacco conducted.

It has been long since Pittsburgh has heard Wagnerian opera and that may account for the enthusiasm that greeted an English "Lohengrin" with Rosa Raisa and Edward Johnson in the principal parts. Raisa gave a delightful impersonation, but she was not the sensation that she was last year. Johnson's *Lohengrin* was dignified and impressive, and he sang excellently with clear enunciation. Georges Baklanoff, as *Telramund*,

was dramatic, and Augusta Lenska was a splendid *Ortrud*. Particularly good was the chorus. Pietro Cimini conducted.

"Carmen" was sung Saturday afternoon in a way in which it has not been heard here for years. Mary Garden was in good voice, Lucien Muratore was admirable as *Don Jose*, and Georges Baklanoff was a real *Escamillo*. Polacco conducted.

Celebrating the thirty-first anniversary of the Academy of Science and Art of Pittsburgh, the Musicians' Club gave a recital of music composed and played by Pittsburgh musicians in Carnegie Hall on March 10. A good-sized audience attended, even though the recital competed with the opera. Fred W. Lotz, organist, demonstrated his ability in his playing of Richard Kountz's Sonata in B Flat. Three songs for soprano, by Harvey B. Gaul, were sung by Romaine Smith Russell, accompanied on the piano by her husband, Dallmeyer Russell, in a manner that commanded applause. A violin and piano Sonata by Samuel Robbins, was well played by Margaret Horne, violinist, and T. Carl Whitmer, pianist. Mrs. Ann Hagmeier Woestehoff, contralto, sang in admirable style two of T. Carl Whitmer's compositions, "So Crowded Was the Little Town," and "Ah, Love, But a Day," accompanied by the composer. The St. Stephen's choir also appeared, and among other numbers gave "Springs of the Desert," composed by the choirmaster, Arthur B. Jennings, Jr. The work disclosed good choral qualities.

Mrs. Etta Cunningham, a Pittsburgh soprano, was one of the soloists when the Mountain Ash Male Chorus of Wales appeared in the Moose Temple Auditorium Thursday evening under the baton of T. Glyndwr Richards. Mrs. Cunningham pleased her hearers with her singing of "Love, I Have Won You," from the Ronald "Cycle of Life," and the Waltz from Puccini's "Bohème," and reached a climax in Bond's "I've Done My Work," after which an ovation compelled an encore. The chorus was one of the finest that has visited Pittsburgh recently. John Williams, bass; Steve Jenkins, Rhys Thomas and Sidney Charles, tenors, and D. Pennar Williams, baritone, were heard in duets and quartet numbers.

R. E. W.

OREGONIANS PAY TRIBUTE TO PARLOW IN PORTLAND

Choral Organizations from Astoria Featured in Popular Sunday Program Under Civic Auspices

PORTLAND, ORE., March 19.—Kathleen Parlow, violinist, delighted a large audience attracted to her first recital here on March 9. The event was one of the finest of its kind in a long time. Fred Melson Gee was the accompanist.

The tour of Miss Parlow is under the exclusive management of the Elwyn Concert Bureau of this city, and an announcement has been made that after fulfilling engagements abroad this summer, she will return to this country in the fall for another extensive tour under the same management.

Two singing organizations of Astoria, Ore.—the Treble Clef and the Larkin Singing Society—were featured at the popular Sunday afternoon concert at the public auditorium, under civic auspices, on March 6. Mrs. Rose Coursen-Reed had charge of the program and ably directed the Treble Clef, composed of forty-five trained women singers.

The Larkin Society, a male chorus of thirty voices, was directed by T. P. Haller. Two soloists were presented by the Treble Clef, Mrs. J. H. Shaner, lyric soprano, and Mrs. Maude Ross Saram, dramatic soprano. M. J. Berg, baritone, was the soloist with the male chorus. Mayor Baker made an address of welcome to the Astorians, who furnished their own expenses, so that the Portland audience might hear them without paying any increase in the regular charge for the Sunday series.

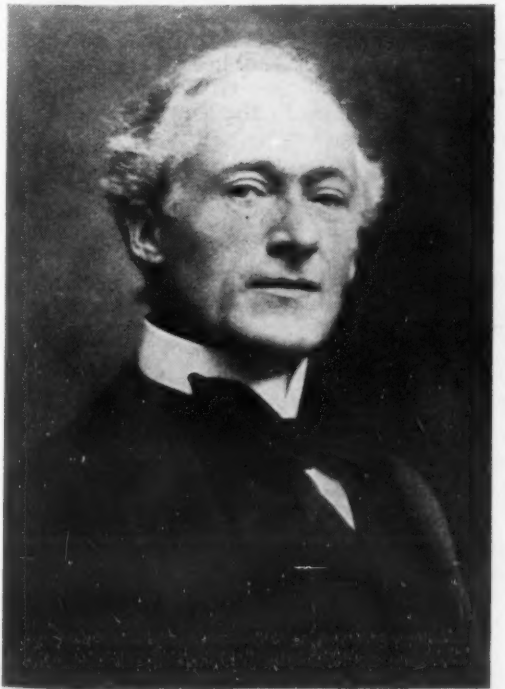
Mrs. Percy W. Lewis, president of Rainbow District of the National Federation of Music Clubs has secured Mrs. Clara Hartle of Seattle to act as State president for Washington, where they are at present organizing. Mrs. Hartle is well known among musicians of both Oregon and Washington as president of the Musical Arts Society of Seattle.

I. C.

The London String Quartet will open its second season in America at Aeolian Hall the evening of Oct. 20.



OTOKAR SEVCIK
"The World's Greatest Teacher of the Violin."



PAUL STOEVIING
Teacher, Author, Artist

Summer School Sessions ITHACA CONSERVATORY of MUSIC

Ten Week Session, June 7-Aug. 13

Six Week Session, July 5-Aug. 13

Regular and Special Courses of Instruction.

Thirty Instructors

Conservatory Residence Halls Available to Summer School Students.

An Ideal Home for a Summer School.
Located in the Center of "The Finger Lake Region," the Most Picturesque Section of the East.

Instruction on all instruments and in all branches of Music.

"The Williams School of Expression and Dramatic Art" and
"The Ithaca Academy of Public School Music,"
Associated with the Ithaca Conservatory,
Will also be in session throughout the Summer Term.

Send for Year Book and Special Summer School Catalog.

Address The Registrar

16 DeWitt Park

Ithaca, N. Y.



LEON SAMPLAIX
"The Celebrated Belgian Pianist."



JOHN CHIPMAN
Director of Vocal Department

ARTHUR KRAFT

TENOR

TRIUMPHS IN NEW YORK — CHICAGO — BOSTON

With the Celebrated Pianist-Composer FRANK LA FORGE at the Piano



ARTHUR KRAFT

"ARTHUR KRAFT CAPTIVATED HIS LARGE AUDIENCE BY THE BEAUTY OF HIS VOICE."—*Chicago Daily News*.

"Arthur Kraft disclosed a voice of pure tenor quality, golden, flexible and well trained."—*Chicago Herald Examiner*.

"Mr. Kraft's voice is pure lyric in quality, possessing a caressingly sonorous tone which he combines with perfect diction and good phrasing. Among the new singers of the day he gives evidence of being best equipped to follow in the footsteps of Alessandro Bonci of operatic fame. The Brahms group were sung with a tenderness not often equalled on the concert stage."—*N. Y. Morning Telegraph*.

"Arthur Kraft, disclosed a voice of excellent calibre."—*N. Y. Morning World*.

"Mr. Kraft has an agreeable, well-schooled voice, lyric in quality. He sang with skill, taste and intelligence, displaying among other merits excellent diction."—*New York Tribune*.

"Arthur Kraft, has a good voice, well used, and a decided bent for song interpretation."

—*N. Y. Evening World*.

"Arthur Kraft, pleased the audience with his tenor voice and style."—*New York Times*.

"Mr. Kraft gave much artistic pleasure by his fine taste and vocal style. His voice, of light, lyric quality, is beautiful in the upper registers."—*New York Herald*.

"Arthur Kraft displayed a pleasing tenor voice, aided by a prepossessing stage presence"

—*N. Y. Evening Mail*.

"Mr. Kraft has a light voice of excellent quality, a voice of appealing suavity. He uses the means at his disposal with skill and refinement, leaning decidedly toward characteristically Gaelic methods of wooing the ear, and making deft use, when occasion arises, of the dulcet falsetto—flageolet tone of the human voice. His diction, too, is remarkably good."—*New York American*.

"Mr. Kraft has an exceedingly pleasing voice, of good range and grace of use. It was an exhibition of fine musical taste, delivered with an intelligence of which the diction was by no means the only virtue."

—*New York Sun*.

"Mr. Kraft disclosed a charming lyric tenor voice somewhat of the French schooling and a sympathetic manner of interpretation. His success with a large audience was genuine."—*New York Staats-Zeitung*.

"Arthur Kraft gave a song recital last evening at Orchestra Hall which was one of the most agreeable we have had here in a long time. It had a genuine quality to it, as if the songs meant something and he was putting his heart into them. The tone itself was of fine quality, clear and firm, under excellent control, so that you had the comforting assurance that he knew just what he was going to do and you could sit back in your chair and enjoy. But he had so mastered his technique that it did not obtrude, and he gave himself to the expression of the music. He sang the songs. The words came out distinctly and there was meaning back of them."—*Chicago Evening Post*.

"By his well-chosen program, a clean enunciation and a fine use of a lovely lyric tenor Arthur Kraft more than justified his followers' faith in his abilities and gave to those who had not heard him before a keen desire to hear him again. The audience was enthusiastic and insisted upon repetitions and encores."—*Chicago Journal of Commerce*.

"Arthur Kraft captivated his large audience by the beauty of his voice, by his musical gifts and by his clear diction. He sang with poetic feeling and with the poesy of the real artist."—*Chicago Daily News*.

"It is gratifying to see that an American is able to fill Orchestra Hall with an audience like that which applauded Arthur Kraft last night. Kraft is an artist first of all. He obtains effects of shading and expression that make each song a separate and lucid musical and poetic message. I heard his entire first group composed of songs by Back, Bishop, Salvator Rosa, and I like everything."—*Chicago Evening American*.

"His enunciation in its clarity was a delight, his musicianship commendable and his interpretation a trifle tinged with the pleasantly sentimental. I have on infallible authority that his manner of singing his first group was something for eulogistic comment, singing it with a delightful firm, suave tone, flawless intonation and admirable phrasing."—*Chicago Tribune*.

"Arthur Kraft has a voice of fine quality and he has learned to use it with much skill. He knows how to project every word of the English language so that it can be clearly understood."—*Chicago Journal*.

"Arthur Kraft disclosed a voice of pure tenor quality, golden, flexible, and well trained. He sang with tender feeling and excellent taste."

—*Herald-Examiner*.

"A tenor of unusual accomplishments. Mr. Kraft was intelligent not only in his interpretation but in his choice of songs. His voice is a lyric tenor, which is used with skill and discretion by the singer. It is the ideal voice for such music as Massenet's 'Dream.' Mr. Kraft not only produces tone and sustains a melodic line with uncommon art, he also enunciates with the most exemplary clearness. Retaining his admirable legato he nevertheless chiseled every syllable of his text, while his phrasing was always that of a musician. The audience was very enthusiastic. After each of his four groups Mr. Kraft was called back repeatedly to the stage."—*Boston Post*.

"Arthur Kraft sang fluently and suavely, interpreted with restrained eloquence. Mr. Kraft's voice is a true tenor, with no hint of baritone quality about it. There is unusual warmth, clarity and sweetness and a volume adequate to the music he sang."—*Boston Globe*.

"Mr. Kraft has an agreeable, flexible voice which he employs skillfully. His singing as singing would give pleasure in itself, but he commends himself to attention still more by the intelligence and taste shown in his interpretations. He is apparently well versed in the character and spirit of various schools. His skill in differentiation of moods and sentiments is noteworthy. It should also be said that Mr. Kraft's enunciation was refreshingly clear. Mr. Kraft should visit Boston again."—*Boston Herald*.

"A new tenor of very agreeable quality. In pianissimo, his upper voice is thoroughly satisfying. Added to the frequent beauty of his tone is a pleasing fervor of interpretation and his songs of last evening were uniformly interesting. Mr. Kraft was most successful. He sang with fine taste and pleasing vocal quality, with none of the displeasing nasal sounds. Mr. Kraft impresses as one who will not stand still in his art or be satisfied with anything but the best."—*Boston Transcript*.

"Arthur Kraft, tenor, gave much pleasure to a large audience. He has a fine voice of pure lyric quality. He deservedly won warm applause."

—*Boston Sunday Advertiser*.

Address: ARTHUR KRAFT, 454 Deming Place, Chicago.

New York Address—60 West 50th Street

Music as the Touchstone of Aristocracy

Ruth Deyo, Pianist, Believes America Must Clarify the Ideals of Art Which It Has Derived from Europe—First Step Must Be Thoroughness of Technical Preparation—"Artistic Temperament" an Inadequate Whitewash for Lack of Knowledge

"THERE should be aristocrats of the soul only." So spoke, some little while since, one of Europe's most distinguished artists. His words, as illumined by his personal circumstances, which are making him as well as many of his colleagues more philosopher than artist of the accepted European type, are given new point by the views of such an American artist as Ruth Deyo, the pianist, who brings to her concert work in her own country this season a newly clarified conception of the native artist's responsibilities.

Privilege has never been excluded from American society by its democratic profession of faith, but just because we have never consciously recognized and accepted it, privilege has been with us a factor always sinister in potentiality and only too often sinister also in fact. Those classes in American society which have been in closest material touch with the arts have always hitherto been less affected by them and have affected them less than the corresponding classes in any European nation. Now the war has unloosed a thousand new ills from the restraints of the old European social order, and European art lies grievously afflicted. If the perception of disease and the need of cure has come out of Europe, whence is to come the cure itself? It can be found only by experimentation, it seems, and the constriction of Europe's woes is too sharp for it to undertake that labor. Russia is gripped by yet more radical agonies, and the rest of the world outside of America is alien. America, then—? So be it! America's must be



Ruth Deyo, American Pianist

the task of clarification of the European art-aristocracy. Some such, at any rate, seems the skeletal line of Miss Deyo's thought.

Time for America to Take Lead

"Now is the psychological time for America to take the center of the stage of the arts," she says. "The western European nations, Italy, Germany and France, have had each its own flower of music budded from the same stem, and Russia has brought forth similar blossoms, only with a new exotic fragrance, from the grafting of its primitive stock on the Western European musical tree. With the old gardeners throwing their watering-pots at each other's heads, who is to tend that tree but America?"

One thing seems to me certain, that if America is to exercise herself creatively in the arts within any measurable length of time, it must be along the road which the European artists have opened. But, to complete the figure of the tree, we must have good clear water and not some less adequate, however well intended fluid to pour on it. Only too often it has seemed to me that American artists are so anxious to be helpful that they advocate quack medicines instead of the simple natural regimen which is alone of good lasting effect. In no country are there manifested to-day greater natural talents for music than in America, but Americans as a rule have not yet learned to supplement their gifts with the patient technical study of the European.

"So keen has the competition become in America that an artist can no longer hope to survive on the strength of that whitewash known as the artistic temperament. Instead of following his own deepest impulses to expression, the American artist has too often imitated the erratic manifestations of those impulses in others. Thus idiosyncrasy has been worshipped where personality should be goddess. Nervous, hysterical energy has been mistaken for strength of artistic taste. The interpretative artist, and it is fair to say that an artist becomes a creator only after having mastered the secret of interpretation, will be but a flash in the pan unless he is able to give to others the authentic accent of the music he renders. To express a great idea greatly requires the very surest of physical and mental control. A famous wit of Boston once said, 'All the interesting things of life happen in bad air.' I believe the attitude which made such a remark possible is being superseded to-day by a new appetite for sunlight and fresh air."

"The artist who deliberately invites injury to his health is by just so much handicapping his natural powers of expression. To sacrifice health and comfort incidentally to the attainment of some great end is a different matter."

"Examples are not wanting of composers who, though their music seems to the layman and even to the trained musician a marvel of thought and expression, complex even to the point of morbidity, still held it as their dearest ideal that their art should appeal to the untrained ear, or one might better say to the universal heart even when that could be reached only through ears which had not undergone training. It matters not how much an artist may depart from the simple established conventions if only his work be done in as great simplicity of spirit as he can command. Then indeed it is bound to survive. Personal aggrandizement is not the goal but an incidental reward to him who labors as the Hindu sages did centuries ago, who considered the art of music an expression of divinity and regarded their connection with it as laying them under the most solemn obligations."

D. J. T.

Gluck and Zimbalist Appear Jointly in Albany

ALBANY, N. Y., March 19.—Mme. Alma Gluck, soprano, and her husband, Efrem Zimbalist, violinist, were heard by 5000 persons March 10 in the State Armory under the management of Ben Franklin. The recent illness of Mme. Gluck prevented her from being at her best, but the audience heartily applauded her. Mr. Zimbalist played the Vieuxtemps Concerto in D Minor and other notable works. Eleanor Scheib was accompanist for both artists.

W. J. H.

Morini Creates Furore in Norfolk in Appearance with Bauer

NORFOLK, VA., March 12.—Erika Morini, violinist, was heard in the place of Thibaud at the Colonial Theater, on March 3, with Harold Bauer. Mr. Bauer played with all his usual mastery. The young violinist, however, came as a total surprise. Something very like an ovation was given her and she was recalled repeatedly and encore after encore demanded.

L. C. W.

SERGEI

KOUSSEVITSKY

Russia's Greatest Symphonic Conductor

Recently in London—Now in Italy—April and May in Paris

Some Echoes of his London Appearances:

Ernest Newman in "Manchester Guardian" says:

... Mr. KOUSSEVITSKY is a godsend to us. ... We feel that this is not mere clever conducting, but an imaginative recreation of the composer's vision.

If he repeats the work with the same orchestra, it will be one of those occasions which no music-lover should miss, for his sense of musical values which he retains in the unparalleled emotional stress of this music, stamps him as one of the foremost conductors of to-day.—*Pall Mall Gazette*.

By common consent KOUSSEVITSKY may be ranked with the very best conductors of the day.—*Sunday Eve. Telegram*.

Although the programme consisted entirely of familiar things, the orchestral concert given by the Royal Albert Hall Orchestra at the Queen's Hall last night under the direction of Mr. Sergei KOUSSEVITSKY proved quite exceptionally interesting by reason of the powerful individuality of the conductor.—*Daily Chronicle*.

KOUSSEVITSKY is a most remarkable conductor. He does not beat time, but carves out the effects he wants with his baton, or gets them by vivid gesture or mobile facial play. In places where there is really nothing needing to be said to the players he altogether stops conducting for a few seconds, and then comes in again with all the greater effect on the performance.—*Observer*.

The same evening at Queen's Hall, Mr. KOUSSEVITSKY, with the Albert Hall Orchestra, gave us a performance of Scriabine's "Poem of Ecstasy" that easily surpassed all the performances of it we have heard before, and is itself not likely to find its superior for a long time.—*Sunday Times*.

Probably the most remarkable performance of Beethoven's C minor Symphony ever heard in the Queen's Hall was that which Mr. Sergei KOUSSEVITSKY conducted there last night. His performances of the "Rienzi" Overture and Debussy's



"Two Nocturnes" were brilliant, and Scriabine's "Poem of Ecstasy" was outlined in a way that made it a wonderful work.—*Evening Standard*.

KOUSSEVITSKY was known, of course, to be a very original and gifted musician, and more recently reports had often reached England of the astonishing musical work which he has been doing in late years in Russia. It had by no means been generally realized, however, that he had developed into one of the first conductors of his day, though after some of his performances last night no one could remain longer in doubt on the subject.—*Westminster Gazette*.

The closer scrutiny served to show how well founded are his powers as a conductor. They rest on practical intimacy and judgment as well as on magnetism.—*London Morning Post*.

M. KOUSSEVITSKY has a way with him, and a wonderfully vital, masterful and mercurial way for the most part it is. KOUSSEVITSKY established his right to be accounted the finest Scriabine conductor yet heard.—*Daily Express*.

When Scriabine's most remarkable work, "Prometheus," was first performed at Moscow, the composer was at the piano and KOUSSEVITSKY conducted. It was also he who first performed the "Poeme de l'Extase" in London. It has since become familiar, but we have not had so clear a performance as that which KOUSSEVITSKY gave on this occasion. His hands appeared to mould every detail of the complex scoring. In place of the turgid emotional strain he devoted the greatest care to placing the music itself in the clearest possible light, and the emotion grew naturally out of the music, as it invariably does when a composer knows his business as well as Scriabine.—*Musical News*.

Address All Communications to: LIONEL POWELL, 6 Cork Street, London, W 1, or LUTÈCE, 11 B' des Italiens, Paris

SUMMER MASTER SCHOOL

June 27 to August 6 (Six Weeks) 56th Year

PROFESSOR LEOPOLD AUER

MASTER VIOLIN INSTRUCTOR OF THE WORLD

HERBERT WITHERSPOON

FAMOUS SINGER AND TEACHER

RICHARD HAGEMAN

CONDUCTOR METROPOLITAN OPERA
NOTED COACH AND ACCOMPANIST

OSCAR SAENGER

CELEBRATED VOCAL INSTRUCTOR
AND OPERATIC COACH

RUDOLPH GANZ

THE RENOWNED PIANIST

FLORENCE HINKLE

AMERICA'S FOREMOST SOPRANO

CLARENCE EDDY

DEAN OF AMERICAN ORGANISTS

MME. DELIA VALERI

A VOCAL TEACHER

Mme. Valeri will positively teach at the Master School of the Chicago Musical College for the next three summers (as per contract) IF SHE TEACHES AT ALL.

FREE SCHOLARSHIPS

Professor Auer, Mr. Saenger, Mr. Witherspoon, Mr. Ganz, Mr. Hageman, Mme. Hinkle, Mme. Valeri and Mr. Eddy have each consented to award a Free Scholarship to the student who, after an open competitive examination, is found to *possess the greatest gift for singing or playing*. Free scholarship application blank on request. Write for complete summer catalog. Lesson periods should be engaged now. Private and Class Lessons are given by all teachers.

DORMITORY ACCOMMODATIONS

FALL SESSION OPENS SEPTEMBER 12

CHICAGO MUSICAL COLLEGE

626 South Michigan Boulevard,

Chicago, Ill.

(College Building Next to Blackstone Hotel)

FELIX BOROWSKI, President DR. F. ZIEGFELD, President Emeritus CARL D. KINSEY, Vice-President and Manager

How Vera Curtis Tinted Drab Walls with Song

Soprano Finds Importance of Color in Music — Discusses Effect of Transposition — Some Works Improved, Others Ruined by Change of Key

IT was mere accident that led Vera Curtis to wander into a discussion of that much-abused subject of color, when an interviewer called upon her last week. Miss Curtis is a singer too intelligent and unassuming to attempt an authoritative expression on such a matter, but as one of the gentler sex, she is privileged to exercise her prerogative and tell how she "feels about it."

A remark on colors, and varying reactions to different colors interested the soprano, and she launched into the subject with an enthusiasm which revealed that she regards it as of more than ordinary moment.

"From an emotional standpoint, colors have always had a great effect upon me," she declared. "I am very fond of green. It is so restful and sympathetic. There is a wonderful picture in the Metropolitan Museum of Art which I have gone to see many times. Not that it means so much as a painting, but the lovely shadings speak to me in such wonderful tones. It may be because one of my early teachers was Victor Maurel, who, as you probably know, is a painter as well as musician."

"Do I study my songs with an idea of color? Always! Certain keys mean certain things to me, but I do not insist upon singing all my songs in my favorite key! I am particularly fond of the G Flat key, and I often have my accompanist play in G Flat songs that are written in G, which seems to me to be cold and acid-like. But if the nature of the song is cold it would spoil it to make the change. Don't forget that



Vera Curtis, Soprano, Who Appeals to Color Sense of Audiences in Her Concert Work

some songs may be ruined as others may be improved by transposition.

"I think everyone is more or less sensitive to color, but few ever give the subject sufficient thought to understand their reaction to different hues. An experience this season brought out this fact in an interesting manner. I was to give a joint recital with another artist in a small, but very musical town. We had planned a beautiful program and were looking forward to an unusually good time. It was in a community noted for its religious ardor, so I decided to include one or two oratorio arias in my first group, especially since I

Experience in a Country Church — Audience and Singer Chilled by Grey Color Scheme — Effect of a Story in the Warming Up Process

had heard that they were disappointed last year when a well-known singer sang only concert songs. My second group was to open with Franck's 'La Procession.'

Singing Against Odds in Color

"The concert, as you might suspect, was to be given in a church, but when I got there and saw the interior! It was a terrible grey with unattractive gilt decorations. How was I to sing my program in such a place? I grew cold at the very thought of it, for I knew that in such surroundings I could not give those people what they had come to hear. And all because of the color scheme! There was no alternative, however. It was up to me to 'white-wash' the place and color my songs with so sure a touch that the audience would be oblivious to all but their contents."

"The first group went very well; but just as I was about to begin the Franck song, a happy thought struck me. What did those people know about the song? I had spent weeks in making it my own, and how could I expect them to grasp its significance by hearing it once, and in a foreign language too?"

"At another time I should have choked from fright to speak two words from the platform; but the idea so impressed itself upon me that before I knew it, I was telling them the story of the song. Instantly the audience and I became like old friends, and I have never sung with such pleasure or had my work more enthusiastically received. My co-artist took the audience by storm with his piano numbers and played until it was time to leave for his train. And after that I sang a half-dozen extras. I think even the preacher forgot he was in a

church! But I simply had to do something to cover up those depressing walls."

"Well, it must be time for us to begin this interview. I don't know what you want to talk about. I have made two trips to Canada this season and have never met with such cordiality. And then we might talk about my devoting all my time to concert work, since the war came along and robbed me of all my German rôles at the Metropolitan, or—"

But who doubts the sincerity of our Canadian friends; who does not believe that singing in concert has its recompense, as well as singing in opera, German or otherwise? Miss Curtis could say many significant things but sometimes a "snap-shot" is better than a formal photograph. This time we'll leave it at the snap-shot. HAL CRAIN.

Yon to Give First N. Y. Recital Since 1919

His first New York solo program since 1919 will be given by Pietro Yon, organist and composer, at Aeolian Hall on the afternoon of Easter Sunday, March 27. In the interim he has been largely occupied with tours of the country. What he may have gathered from this will have ample opportunity to manifest itself in the program which he has arranged. Opening with his own "Sonata Cromatica," he will play also J. C. Ungerer's composition on the French folk-tune, "Frère Jacques"; the G Minor Fantasia and Fugue of Bach; de la Tombelle's "Fantasie sur des Noëls"; Bossi's "Ave Maria"; a "Marche Champêtre" by Boex, and three more compositions of his own, "Echo," "Humoresque No. 2," and "Second Concert Study."

Gladys Axman in Hippodrome Benefit

At the Hippodrome on the evening of March 13, Gladys Axman, soprano, of the Metropolitan Opera, was heard in a program which, given for the benefit of the Boys' Club, brought forward also Pavlowa, Tito Schipa, Laurette Taylor, Holbrook Blinn and other distinguished members of the musical and dramatic professions. Miss Axman was received with favor in "The Star," by Rogers; "My Laddie," by Thayer, and "Rachem," Mana-Zucca.

MARIE WOODMAN TUFTS

CONTRALTO

"Presented in truly operatic manner."—Chicago Daily News
 "A contralto voice of rich quality."—Chicago Evening American



MARIE WOODMAN TUFTS

Who Was Heard in Recital
 March 3, 1921

"Those who went wandering in search of music yesterday, found, if they happened to stop at Kimball hall in the evening, an unusually good contralto singer."

"She is Marie Woodman Tufts, not formerly known upon the Chicago concert platform, and possessed of most of the attributes that make singing what it ought to be. With just a little more driving intensity to her voice she would be a find for the operatic stage. Even as it is, hers is better than plenty of voices that are in that branch of the profession."

"In her recital last night she had the breadth and dignified style for the ancient music of Secchi and Bach; a good dramatic idea of 'Amour, Viens Aider,' from Saint-Saens' 'Samson and Delilah'; and the imagination and color for the Russian songs by Gretchaninoff, Arensky and Rachmaninoff. Also, as in some of the Elgar 'Sea Pieces,' she sang the English language excellently."—Chicago Evening Journal.

"Marie Woodman Tufts is an intelligent young singer, mistress of the subtler shadings of the vocal art, dexterous in conveying the poetic import of text and music to her auditors, and the owner of a very resonant and tuneful voice. Her enunciation was gratifyingly clear and her interpretation consistently interesting."—Chicago Evening Post.

"Miss Tufts sang them with evident appreciation of their romance and poesy and also put into her interpretation a certain dramatic element which made them all highly effective. The voice is clear and voluminous. It is well schooled and even throughout its range, which is of wide compass, good style and authority. The diction was clear and the air 'Amour Viens,' from the opera 'Samson and Delilah,' by Saint-Saens, was presented in truly operatic manner."—Chicago Daily News.

"Marie Woodman Tufts gave an ambitious program for her introductory recital in Chicago, and revealed a warm, glowing voice, a pleasant and sincere manner of presenting each song, and a nice poise. She managed to make the Bach 'My Heart Ever Faithful' positively joyous, showing she had mastered the musical intricacies sufficiently to think of the message and nothing else."—Chicago Journal of Commerce.

"Marie Woodman Tufts gave an excellent song recital. Mrs. Tufts has a contralto voice of rich quality, good volume, with an even scale thruout the entire range, and she sings with good vocal control. She sang beautifully. The tone was lovely in itself, and she brought out the words with fine appreciation for their meaning. She sang with poetic understanding which was reflected in the tone coloring of her voice."

"Mrs. Tufts has the instinct for singing songs. She has her voice at her command and uses her powers to tell the story. She will prove a welcome addition to the ranks of our recital singers. The audience applauded her cordially all the evening."—Chicago Evening American.

Address, 6752 Perry Ave., Chicago

OSCAR SEAGLE DISPLAYS VOCAL ART IN RECITAL

Command of Voice and Mastery in Style
Distinguish Baritone's Singing in
New York Town Hall

The season's concerts have not brought forward a singer of more cultivated or artistic taste than Oscar Seagle, baritone, who sang to a large audience in the Town Hall on Tuesday evening, March 15. His recitals have been all too few in recent years.

Beginning his program with Nicolai's "Air de la Joconde," and following with three old French songs—"En Venant de Lyon," "Musette," "Chanson à danser"—Mr. Seagle sang all his numbers in French, with the exception of the last group, which included "Bendemeer's Stream," and songs by Osgood, Hageman and Lillian Strickland.

It would be difficult to imagine singing more finished in matters of detail, more sustained in flowing phrases or a

finer exhibition of good diction than that of Mr. Seagle in his opening group. His mezza-voce work was beautiful in the old French melodies. His use of the head voice adds much to the pleasure of his work, and in the matter of style he is quite a master. There were few passages in his songs which required dramatic utterance, a feature which would have brought variety into his program. Mr. Seagle's natural voice is

not one of an exceptionally luscious quality or of great brilliance. But it is pleasing, and his command of it is sure.

César Franck's Nocturne, Chausson's "Colibri," Duparc's "Phydilé," Paladilhe's "Lamento Provençal," Levade's "Rose des Roses" and "Les Balcons," by Debussy, completed his printed list, and he added a number of extras. The accompaniments were well played by Hector Dansereau.

Hartford to Hear Mr. House

Judson House, tenor, has been engaged by the Hartford Treble Clef Club to sing a performance of Coleridge-Taylor's "A Tale of Old Japan" on May 4. Among his other engagements this month, Mr. House will sing in Hamilton, Canada, on the 31st.

Eaton Choral Society Concert and Recital by Mme. Homer Features in Toronto

TORONTO, CAN., March 19.—The second annual concert of the Eaton Choral Society was given in Massey Hall, on

March 11, before a capacity audience. The chorus, which has 114 voices, presented a most attractive program under the leadership of H. M. Fletcher. Rachmaninoff's "Glory to the Trinity" showed the capabilities of the singers to excellent advantage. The outstanding soloist of the evening was Lucy Gates. Charles H. Hart, accompanist for Miss Gates, was also heard as a soloist.

Mme. Louise Homer, contralto, appeared in recital at Massey Hall on March 7, before a large audience. She presented a diversified program and was well received.

Garrison and Cortot Give Enjoyable Concerts in Memphis

MEMPHIS, TENN., March 2.—Mabel Garrison lately gave a recital at the Lyric. A large audience received the soprano with great cordiality. Her accompanist, George Siemonn, was excellent. This concert was the high light of the local season.

Alfred Cortot was heard in concert in conjunction with the Duo-Art piano at Goodwyn Institute last evening. The concert was given under the auspices of the Beethoven Club. The French pianist played with distinguished art. S. B. W.

Alma Beck, contralto, has returned from Cincinnati, where she sang with success at the College of Music, of which she was at one time a scholarship pupil. On the last of this month Miss Beck leaves for Canada, where she will appear in a series of concerts.

MAURICE E. PREISCH
MEMBER ADVISORY BOARD

HOWARD B. WARD
MEMBER ADVISORY BOARD

WILLIAM C. SHEPARD
MEMBER ADVISORY BOARD

GEORGE A. KELLAR
MEMBER ADVISORY BOARD

CURTIS N. ANDREWS
MEMBER ADVISORY BOARD

A. A. VAN DE MARK
FOUNDER AND ARTISTIC DIRECTOR

GEORGE K. STAPLES
PRESIDENT ADVISORY BOARD

RALPH S. KENT
ADVISING ATTORNEY

FRED A. RINGUEBERG
TREASURER

ADVISORY BOARD OF THE NATIONAL AMERICAN MUSIC FESTIVAL HELD AT BUFFALO, N. Y. OCTOBER THREE TO EIGHT 1921

To Those Who Believe in Justice for the American-Born Artist and Composer, This Message is Delivered:

Knowing that Lockport, for five years the home of the National American Music Festival, was unable, because of financial cost and limited hotel accommodations, to further continue the Festival, now, therefore,

BE IT KNOWN, that at a large and enthusiastic meeting held October 28th, last, at the Buffalo Consistory, it was voted unanimously to secure if possible The National American Music Festival as a permanent institution for the City of Buffalo. Mr. Van De Mark, the founder and director of this Festival, was present by invitation and agreed to the change, upon our guarantee to underwrite Twenty-Five Thousand Dollars annually, the amount necessary each year for the successful presentation of the Festival. It was the sentiment of all present that a wonderful thing had been secured for the City of Buffalo. From now on the National American Music Festival will be held (not at Lockport) but in the City of Buffalo.

Signed, George K. Staples, President Advisory Board

Curtis N. Andrews
George A. Kellar

THE ADVISORY BOARD
Maurice E. Preisch
Fred A. Ringueberg
George K. Staples, President

William C. Shepard
Howard B. Ward

A. A. Van De Mark, Founder and Director

Ralph S. Kent, Advising Attorney

All communications must be addressed to A. A. Van De Mark, Founder and Director, National American Music Festival, 223 Delaware Ave., Buffalo, N. Y.

Novel Features Developed in New Organ to Demonstrate Vast Concert Possibilities

Wanamaker Auditorium to Have Unique Instrument—Equipped to Reduce Technical Demands and Permit Greater Freedom in Art of Player—Alexander Russell, Director of Music Work, Describes Organ—To Be Dedicated in April—Courboin to Give Initial Recitals

IF O. Henry could return to New York City to-day he would find his gifts of expression taxed to describe the developments which have brought modern commerce and industry in touch with the arts.

John Wanamaker is one of the industrial leaders who has seen the great possibilities of music in connection with business life, not only in relation to his employees, but the public as well.

The auditoriums of both the Philadelphia and New York Wanamaker stores have been constantly devoted to music, and plans are now being made for the further extension of music work in the New York store by the installation there of a new organ of unique proportions.

In building the instrument a special object was to show the advantages of the organ for concert purposes. It has all possible equipment to relieve the organist from the concern of technique and permit him to express his personal artistry.

Alexander Russell, head of the music work in the Wanamaker stores, thus tells the story of the instrument:

"When he installed the largest organ



Photo by Russell © Underwood & Underwood
Console of the New Wanamaker Organ; Inset, Alexander Russell, Director of Music in the Wanamaker Stores

in the world in his Philadelphia store, Mr. Wanamaker felt that there was no medium through which more persons might hear good music. After all, the organs in churches and even concert halls are heard by limited numbers, but millions yearly hear the organs in our stores. Moreover, many who hear the organs here are not among those who go to concerts, and hence we have the opportunity of making numerous converts

and of bringing music to an entirely new public.

"In our Philadelphia store, where we have the huge Grand Court, it was possible to place the large organ. But, as in New York, our concert hall seats only some 1300 persons, it was Mr. Wanamaker's idea to install an organ which should demonstrate the possibilities and beauties of the organ as a concert instrument in a more intimate sense.

"We had the organ built in our own shop in the Philadelphia store for several reasons. In the first place, at the time the organ was begun, some two years ago, the organ builders of this country were in a somewhat disorganized state. During the war many of the organ factories, like other industrial plants, had been turned over to the manufacture of war necessities, and many organ makers had given their labors to more lucrative work. The seriousness of this is understood when it is considered that an organ worker is not trained in a day. It requires years to become adept in this work, and expert artisans are not easily replaced. After the war the organ manufacturers were overcrowded with back orders, and it would not have been possible to get our organ for years. Hence we decided to undertake it in our own shop, there being also the added advantages of having the work constantly under our supervision and of being able to effect novel developments along mechanical and artistic lines.

New Features of the Organ

"This organ has some unique features, which, we feel, represent an advance in organ building. For instance, one of the features is an accelerating tremolo. Ordinarily the organ allows no variation in the speed of the tremolo, but we have devised a means whereby this may be varied, thus giving the artist flexibility of expression. The instrument has four manuals, but in addition it has two 'floating organs' which can be brought into use on any manual. These are an Echo Organ and a remarkable String Organ, the former being situated on the third floor of the building and giving a fine effect. Beside these, there are numerous other new features, the main idea having been to lessen the artist's limitations and permit him, through the addition of new devices, to concern himself more with interpretation.

"We have already begun to plan a series of recitals for the public on the organ. The first of these will be in April of this year. As the occasion coincides with the Wanamaker Golden Jubilee, the events will be celebrated together by a series of afternoon and evening recitals given by Charles Cour-

[Continued on page 25]



OLIVE NEVIN

SOPRANO

AND

HAROLD MILLIGAN

LECTURER-PIANIST

IN

"Three Centuries of American Song"



A Costume Recital of the Highest Artistic and Patriotic Interest

In the Picturesque Gowns of the Revolutionary and Hoop-Skirt Periods Miss Nevin Sings Charming and Hitherto Neglected Songs of the Earliest American Composers, Including Also Groups by Ethelbert Nevin and the Foremost Contemporary Native Composers, in Exquisite Style and Voice.

Mr. Milligan's Brief Prefatory Talks Are Witty, Interesting and Illuminative.

"The Matinee Musical Club gave one of the most interesting programs in its history yesterday afternoon to an audience that completely occupied the Bellevue-Stratford ballroom. Mr. Milligan's prefatory and explanatory comment was delightful, its informal offhand character adding to its charm. Miss Nevin made a most agreeable impression. Her voice is fresh and clear and supple; and she uses it in a manner animated and sincere as though she took pleasure in giving pleasure."—PHILADELPHIA LEDGER

"Miss Nevin's simple directness, her absence of mannerism—won sincere applause from an audience that filled the house."—NEW YORK TIMES.

Exclusive Management: DANIEL MAYER, Aeolian Hall, New York

Guy Maier to be Associated with Loraine Wyman Next Season

Although Guy Maier, pianist, together with Lee Pattison, will have filled nearly seventy engagements in two-piano recitals when the present season ends, he has found time to sandwich in between a number of his "Concerts for Young People." Recently he had Loraine Wyman, singer of folk-songs, join with him in concerts in Boston, Buffalo and New York, and the combination proved to be such an exceptional one, that it will be continued next season. On account of the demand for the Maier-Pattison two-piano recitals, Mr. Maier and Miss Wyman will be available only during the month of February, except in rare instances where dates can be filled en route. Mr. Maier will also give his individual programs, and recent bookings include a series of four under the auspices of the Cleveland Institute of Music, Mrs. Franklin B. Sanders, executive director. This engagement results from the recent recital given in Cleveland under Mrs. Sanders's direction for the Fortnightly Club.

Cincinnati Orchestra Acclaimed in Richmond, Va.

RICHMOND, VA., March 19.—The Cincinnati Orchestra, Eugene Ysaye, conductor, was heard in concert in the City Auditorium on the evening of March 10, by a large audience. Emil Heermann, violinist, was soloist. The program included Saint-Saëns's Marche Héroïque, Goldmark's First Symphony and the Prelude to Saint-Saëns's "The Deluge." Mr. Heermann played the violin solo in the last work. The concert was under the local management of Mrs. Stockdell. G. W. J., Jr.

Rider-Kelsey for Springfield Festival

Mme. Rider-Kelsey has been engaged to sing the soprano part in "Elijah" at the Springfield (Mass.) festival, on May 19.

KREISLER REJOICES MILWAUKEE HEARERS

Violinist Given Royal Greeting —Chicagoans Play Brahms and Wagner

MILWAUKEE, March 15.—Fritz Kreisler never wears out his welcome in Milwaukee. He can come several times in a season and every seat is sold. He appeared under the management of Marion Andrews. The usual favorites, such as "Caprice Viennois," were delivered in a half hour of encores following the scheduled program, which included the Bach "Chaconne," the Beethoven "Kreutzer" Sonata, his own "La Gitana" and "Tambourin Chinoise," "Molly On the Shore" and other numbers. Carl Lamson played the accompaniments with consummate skill.

Wagner and Brahms were the chief

composers exploited in the latest program of the Chicago Symphony, brought here by Margaret Rice. The Brahms Third Symphony was performed with fluent ease. Other interesting numbers included the "Forest Voices," from "Siegfried," the "Good Friday Spell" from "Parsifal," d'Indy's "Wallenstein's Camp," and "Death and Transfiguration," by Strauss.

A revival of "The Mikado" was staged in Milwaukee by the Badger Opera Association, most of the talent being local, aided by a few "imported" soloists. The cast included Edith Allan, Hugh Holmes, Beecher Burton, Selina Menninger, Anna Baumann, Raymond Kuhn and Harvey Ludwig. The chorus of forty-two was made up of Milwaukee singers. Grace Baird, of the Shubert Players, was dramatic director, Beecher Burton was musical director and Karin Reinert directed the ballet dancing between acts. C. O. S.

TEST MEMORY OF NEWPORT NEWS SCHOOL CHILDREN

Papers Show Excellent Averages and Winners Return Wholly Correct Lists —Fine Program Submitted

NEWPORT NEWS, VA., March 19.—Nearly 400 school children participated in the music memory contest which ended after a month of intensive campaign and study on March 11. The final concert was marked by a brilliant display of local talent, for the musicians of the entire peninsula co-operated to make the project a success.

The program was uniformly excellent. The Hampton Roads Glee Club, directed by William R. Hamilton, sang "The Pilgrim's Chorus" and Handel's Largo with much beauty of line and smoothness of tone. The Women's Choral Club gave their number, the Spross arrangement of Dvorak's "Humoresque," with precision and fine balance. Mrs.

Richard Gaston, Mrs. Parker Marston, Mr. Hines, Mr. Lenz, Mr. Gaston, Mr. Williams, Mrs. Alexander Wills, H. B. Bauers, Mrs. Lear, Mrs. Parker Marston and Malcolm Valey contributed.

A. V. Smidt, violinist; Irving Nielsen, E. Fenno Heath, Mrs. C. C. Epes, pianist, and Elizabeth Cotrell, pianist, were also heard and there were items by the Palace Orchestra and the High School Orchestra.

Scores of correct papers were submitted, and the decision of the judges hinged on such technicalities as the placing of an apostrophe, the capitalization of the words of a title, or the omission of an accent mark. Approximately a hundred dollars was awarded, and the prize winning cards were almost all perfect.

The recently organized Women's Choral Club had the aid of Judson House in its concert. C. F. L.

Miss Tracey Arranges Program for Cincinnati Club

CINCINNATI, March 20.—Under the auspices of the department of music, Emma L. Roedter, chairman, of the Cincinnati Women's Club, a musical program under the title of "A Scandinavian Five O'clock" was given to a full house. The scenario which served as a frame for several Scandinavian compositions had been arranged by Minnie Tracey, vocal teacher. After introductory remarks by Miss Tracey on "Scandinavian Composers I Have Known," Mrs. Mary T. Pfau gave the cradle song, "Dors chère prunelle," of Emil Sjögren, and Mrs. Albino Gorno was heard in the valse, "Mon coeur en rêve convie," dedicated to Miss Tracey by the same composer. Numbers which had been arranged for women's chorus by Miss Tracey were the national hymn of Norway, by Sinding, and a Danish folksong. Others who were heard were Mrs. John D. Sage, Mrs. Frank M. Peters, Mrs. H. P. Warrenier, Mrs. R. C. Hefebower, Laura Strubbe and Mrs. Martin G. Dumler, vocalists; Mrs. Millard Shelt and Mrs. A. D. Murphey, pianist. A speaking part was taken by Mrs. A. Humphreys Smith. Some dances were also featured.

Recital for Mme. Tas on March 28

On the evening of March 28, Helen Tas will be heard in violin recital, with Coenraad v. Bos at the piano, at Aeolian Hall. The program will consist of the Brahms Sonata in D Minor, the Bach Sonata in G Minor for violin alone, a "Fantasy-piece" of Schumann, the Tchaikovsky "Serenade Melancolique," a Pugnani-Kreisler Praeludium and Allegro, a new Scherzo by Edwin Grasse, Kreisler's "Gitana," Wieniawski's Polonaise in D and a Prelude dedicated to Mme. Tas by Frederick Jacobi. The Jacobi work will be given its first performance on this occasion.

A. Y. CORNELL

CHARLES TROXELL TENOR

Engaged as Soloist
CHURCH OF THE DIVINE PATERNITY
New York

Engaged for NEWARK FESTIVAL
with RAISA in "Aida"

WASHINGTON TIMES, Jan. 12, 1921: "Charles Troxell disclosed a lovely lyric voice of absolute purity and sweetness. He sang with delightful execution and with artistic coloring and phrasing."

ELLIOTT SHAW BARITONE

Engaged as Soloist
ST. PAUL'S M.E. CHURCH
New York

Mr. Shaw makes records
for the
Victor Talking Machine

SUMMER SCHOOL SESSION
at ROUND LAKE, N. Y. (nine miles from SARATOGA)
NORMAL COURSE FOR TEACHERS
JULY 4th TO AUGUST 13th
Pamphlet Circular Sent on Request

VOCAL STUDIO 601 Carnegie Hall New York



"NELSON ILLINGWORTH WINS"

Pierre V. R. Key in the Musical Digest

"NEW LIEDER SINGER MAKES DEEP IMPRESSION"

"THE INDIVIDUAL MUSICAL TRIUMPH OF THE WEEK UNQUESTIONABLY WAS MADE BY AN UNKNOWN SINGER, NELSON ILLINGWORTH, WHOSE RECOGNITION BY THE CRITICS WAS INSTANT."

"When an absolutely unknown singer wins from the entire corps of New York musical critics unanimous praise for his art: when by the majority he is likened to Dr. Wullner, and when the dean of the reviewers (H. E. Krehbiel) devotes a column to his recital that singer leaps prominently into the news."

DATES NOW AVAILABLE FOR THIS AND NEXT SEASON

Management: WOLFSOHN MUSICAL BUREAU, 1 West 34th Street, New York

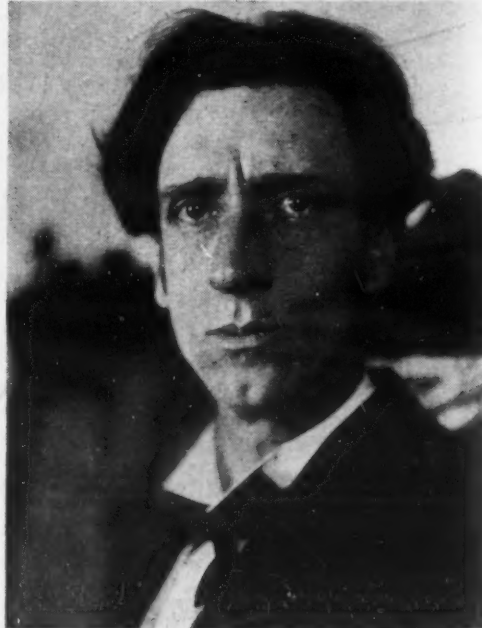


Photo by Bain News Service

"The Great Song Interpreter with a message."
—Henry T. Finck.

Novel Features in New Organ Installed in Wanamaker's

[Continued from page 23]

boin, the famous organist. The exact dates will be announced shortly, and the concerts will be open to the public by complimentary tickets obtainable upon request at the office.

"In building this new instrument we feel that Mr. Wanamaker is making a distinct contribution to the cause of music. All instruments have their limitations. For instance, the piano, however much Liszt and others sought to give it an orchestral function, can never reach orchestral heights. I think that the organ has fewer limitations than other instruments and comes nearest to the orchestra. When we further lessen the limitations, as I believe these new devices will, we are augmenting the function and possibilities of the instrument, especially from the concert standpoint.

"The music to be played will not be limited to actual writings for the organ, for by doing this we would deprive ourselves of an abundance of excellent literature. I think that with the new possibilities of the organ we can draw from the literature of orchestra, song and piano, especially the orchestra.

"Above all, I would emphasize that Mr. Wanamaker's motive is to bring to a vast number of persons the inspiration of good music. Further, we believe that through these two magnificent organs in our business houses, musicians, as well as the public, will recognize that the organ may occupy a position in the



Charles Courboin, Organist, Who Is to Give a Series of Recitals in the Wanamaker Auditorium

musical world no less important than that of other concert instruments. For the organ can be, should be, and is the greatest single interpreting medium for musical literature in general." F. R. G.

Produce New Work of C. Hugo Grimm

CINCINNATI, March 11.—Although still in MS., C. Hugo Grimm's "To the Night," subtitled "A Phrygian Rhapsody," for contralto solo, chorus of women's voices, flute and harp, has already had two successful productions. Mr. Grimm is a Cincinnati, and it was therefore natural that the first performance of his work should have been given in this city. It was given by the MacDowell Society, with stage sets and tableaux. The second performance was in Cleveland, by the Fortnightly Musical Club. The poem of the Rhapsody is by Alberta Kumler, a new member of the Cincinnati poetical colony. The music is based on the Greek Phrygian scale and strives to reproduce what must have been the effect of certain old Greek music.

Ivan Narodny Invited to Lead Anti-Bolshevist Forces

Ivan Narodny, Russian writer on music and the dance, received last week an invitation to go to Kronstadt to take charge of an anti-Bolshevist movement there, according to an Associated Press dispatch to the New York Globe. Mr. Narodny was a leader in the Kronstadt rebellion against the Tsar in 1905 and later escaped to the United States with Maxim Gorky.

Frieda Klink to Replace Nevada Van der Veer

Announcement has just been made of the appointment of Frieda Klink, contralto, as soloist at the St. Nicholas Collegiate Church. Miss Klink will assume her new position on May 1, when Nevada Van der Veer terminates her connection with this church.

TO AID MacDOWELL FUND

Mozart Club of Wilkes-Barre Invites Cooperation in Benefit

WILKES-BARRE, PA., March 22.—In an effort to aid the Peterborough Colony Fund, the Mozart Club has issued a circular letter to its members over the signatures of Edith Brower, chairman; Harriet L. Jones and Ruth Sadler Rupprecht, committee members. This campaign is being undertaken with the knowledge and approval of Mrs. Edward MacDowell, who has been forced by the yearly deficit of the colony to draw on her own limited income to an extent which is fast becoming impossible to maintain. In sympathy with MacDowell's idea that the arts should be as closely correlated as possible, the Mozart Club is inviting other Pennsylvania clubs interested in the arts to co-operate with it in a public benefit entertainment. The sum thus raised is to be sent to the treasurer of the MacDowell Association, Benjamin Prince of New York.

Mrs. MacDowell is said to be heartily in sympathy with the work and to hope that the example of the Mozart Club will be emulated by clubs in other States. The Mozart Club has already given a concert for the cause, on Dec. 3, 1920.

Dohnanyi Makes Début in Capital

WASHINGTON, D. C., March 17.—At the closing concert of the Boston Symphony, Erno Dohnanyi, pianist, made his Washington début and was given a royal welcome. His playing of the Mozart Concerto in G was superb. The symphony was Dvorak's second, in D Minor. Theo. Karle, tenor, was an excellent assisting soloist for the Rubinstein Club at its last concert. W. H.



LILLIAN EUBANK

MEZZO-SOPRANO

Metropolitan and Chicago Opera Companies

An Artist Whose Added Successes This Season Give Her a Unique Place Among the Leading Artists of Today.

IN OPERA

KARLETON HACKETT, *Chicago Evening Post*, says:

"Miss Eubank showed herself a routine artist. Her voice is of ample power and range. The aria from 'Tosca' gave her opportunity to show her powers, and she sang it with understanding of the text. The audience obliged her to add an encore."

Chicago Daily News:

"Lillian Eubank, as Octavie, in 'Cleopatra,' has the only really lyric rôle in the opera, and she sang with emotional warmth and with fine vocal art. She has poise and carriage and played with the required dignity."

Chicago Daily Tribune:

"Miss Eubank, as the Witch, *Ulrica*, in 'Masked Ball,' showed a soprano that is powerful."

Chicago Daily Journal:

"Miss Eubank, as *Ulrica*, has an ideal voice for such parts. It is wide of range and both powerful and smooth of quality, the kind of a voice that will undoubtedly make her a specialist in a good many rôles."

"Miss Eubank is a remarkable artist. Her appearances during these two weeks have proved that she is at home in a rôle of almost any vocal range. And when she can do the two rôles in this opera as well as she has done them, she is an expert."

Fort Worth Record:

"Miss Eubank has a great voice that in the estimation of the critics that heard her last night rivals, if not surpasses, any grand opera artist. She is also reputed to have interpreted more rôles than any other artist. She has a majestic, dominating appearance and her tones are forceful, clear, dramatic, revengeful and superb. Her voice is one which will linger long in the memory of all who heard her last night."

"She showed to wonderful advantage. Her passionate, emotional, tremulous pleading held the audience spellbound. Her whole form trembled with emotion, and as her clear notes floated out over the audience they carried irresistible fervor."

IN CONCERT

MAURICE ROSENFELD, *Chicago Daily News*, March 16, 1920, says:

"Operagoers know Miss Lillian Eubank as a mezzo soprano from her appearances this season with the Chicago Opera Association, but last evening at Orchestra Hall she was classed as a dramatic soprano and, in fact, her singing of the 'Vissi d'Arte' aria from the second act of Puccini's opera 'La Tosca' would substantiate the second appellation with full justice. Miss Eubank sang with genuine dramatic power, with fine tone quality in the higher range of her voice and with good interpretative style."

W. L. HUBBARD, of the *Chicago Daily Tribune*, March 16, 1920, says:

"Miss Eubank, who sang last night at Orchestra Hall, also in the winter with the Chicago Grand Opera Company, revealed herself as a concert singer of pleasing qualities. Her stage presence is attractive, she sings with ease and her voice is agreeable in tone, possesses no small measure of sympathy and appeal."

"Her diction is excellent, every word being easily understandable, and she catches and translates to her hearers the spirit and meaning of a song with a skill which is already considerable."

HERMAN DEVRIES, *Chicago Evening American*, March 16, 1920, says:

"Miss Lillian Eubank, soprano, displayed the same qualities that characterized her appearances with the Chicago Grand Opera. She gives genuine pleasure, for her voice remains suave and unforced."

EDWARD C. MOORE, *Chicago Daily Journal*, March 16, 1920, says:

"Miss Eubank did enough, through the sheer merit of her singing. Her reputation was made at the beginning of the season, when she appeared, as a member of the Chicago Opera Association, sang a few contralto rôles, and then, with less notice than before, sang leading soprano rôles, including those of the operas in which she had been a contralto before. She did them all with distinction, and the applause and comments that she received were all in her favor. It was the soprano side of her endowments that she exhibited last night, with the addition that she was as good a performer of songs as she had been of operatic rôles. Two groups of songs and an aria—'Vissi d'Arte' from 'Tosca'—were her contributions, and they were excellent, well sung, well expressed and well pronounced."

Toledo Times, April 20, 1920:

"Miss Eubank displayed a fine dramatic voice, adequate in every way to the rôles essayed. Her ballad singing, both in the old English and Scotch and a Negro lullaby given as an encore, perhaps showed her in her loveliest mood."

"Miss Eubank possesses a powerful organ that reaches far into both mezzo and contralto register, and she sings with much of the vocal gesture of Rosa Raisa, whose rôles she has filled on several occasions."

EARL G. KILLEEN, of the *Akron Press*, Akron, Ohio, Jan. 17, 1921:

"Offhand, one would insist there are many, many fine singers, but hearing Lillian Eubank makes one less certain. While listening to her voice, you silently run over the list of singers with voices as good or better, and the list shrinks. When she sings such a song as 'Beautiful Art Thou, My Love,' you search for singers of equal ability and again the number decreases. A whole recital convinces you that however small the list may be Lillian Eubank's name must be included."

"She stirs you with a voice of rich texture, and she moves you with a dramatic fervor that is never theatrical. She moved the audience at the Armory Sunday afternoon to a noisy friendliness—no Akron audience was ever more friendly. The program revealed that Miss Eubank had gathered just enough familiar songs to place her on an easy footing with the audience, and it also disclosed some fine songs new here. Three arias often sung, but seldom so well, were delivered in a manner that satisfied vocally, and pleased musically. While not a contralto, the two lower ones were more wholesome for her voice. Not many voices are so extensive in range as Miss Eubank's, nor are many voices susceptible of such marked changes in color, and yet you gain no sense of forcing."

"The songs that pleased most were just about all the ones on the program, including four encores, two at the very end. Little ones followed big ones, but all were good."

Monmouth Review, Monmouth, Ill., Feb. 1, 1921:

"A glorious voice, a charming personality, an evening of joy unalloyed for lovers of music; that is the verdict of those who heard Lillian Eubank last night. Her voice rang true and clear, her diction was so good that every word was easily understood and her tones were compelling and powerful in the operatic numbers, soft and soothing in the simple negro melodies. Before the first song was ended, Miss Eubank had won her audience, and graciously added many numbers not included on the program."

"It was an evening which will be long remembered."

EXCLUSIVE MANAGEMENT: HARRY and ARTHUR CULBERTSON

Aeolian Hall, New York

1415 Hyde Park Blvd., Chicago

Musical America's Open Forum

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department. Editor MUSICAL AMERICA.

The Critics Found Out

To the Editor of MUSICAL AMERICA:

Last Monday, March 14, a joint recital was given in Town Hall by Mr. Gabrilowitsch and Mr. Schmuller; among the various numbers given, Mr. Gabrilowitsch was to play the Beethoven Sonata in D Major, Op. 10. However, for some reason or other, Mr. Gabrilowitsch chose to play the Schumann Sonata in G Minor instead.

Imagine my surprise, when reading the next day's newspapers, to find, that almost every critic stated that he played the Beethoven Sonata, and some of them proceeded to describe the manner in which he played it. Now how can the public depend upon the opinion of our music critics, if those same so-called critics cannot tell the difference between two such well-known sonatas, or at least the tonalities of D Major and G Minor? It is an imposition on the concert-going public. It is my opinion that knowing the ignorance in matters musical of our critics, Mr. Gabrilowitsch played a trick on them. L. CHASKIN.

New York City, March 17, 1921.

Says United States Is Rich in Musical "Atmosphere"

To the Editor of MUSICAL AMERICA:

That mysterious thing called "atmosphere" does not exist in America we are told; we must go to Paris or Milan, and before the war, particularly to Berlin. In these cities a student is supposed to be surrounded by influences that will make him musical and produce an artist shortly.

It seems to be a widely prevalent notion that we possess no such real musical atmosphere in America.

Where do the influences come from which are supposed to surround studying abroad? They can only emanate from conservatories, teachers, concerts, operatic performances, etc. We have just as good conservatories, and just as good teachers here as may be found abroad. All the great European artists come here year after year. Even the best European teachers are coming here. All the great opera singers have been enticed away from the European cities. Musical atmosphere is likely to be found most inspiring in our own opera houses where the greatest artists in the world co-operate, not in European cities which have to content themselves with mediocrities.

In Europe the conservatories and great teachers are scattered over a number of countries—Italy, France, Switzerland, Germany, Austria, etc.; if the student wishes to take advantage of them he has to do considerable traveling about. In our own country the most musical cities, the home of opera, the great teachers, are within short distances of each other. New York, Philadelphia, Boston, Chicago, offer the

student opportunities for study and hearing the best in music that cannot be equaled in any other country. These cities could be called the musical center of the world.

Our libraries contain books on musical literature which the student can take advantage of. Reading the lives and careers of great composers and artists is an inspiration and an important aid to musical culture.

We also have some of the best musical magazines published right here in America; an unlimited supply of inspiration, information and self-teaching can be absorbed from these magazines. Those students who cannot come to the large cities for musical atmosphere can get it to a certain extent from these magazines and books. Even the smaller cities and towns are having some of the best musical attractions come to them.

Our musical students have more musical atmosphere, better advantages for study, access to musical literature, magazines, right here in America than in any other country in the world. It is about time we woke up to the fact that the musical center of the whole world is right here in our own country.

ADA MAE HOFFREK.

Rutherford, N. J., March 1, 1921.

Anxious to Form a Band

To the Editor of MUSICAL AMERICA:

A group of boys in the lower East Side are anxious to form a band under

Music in New York's Film Theaters

Easter was not overlooked at the film theaters during the past week, special features being introduced to reflect the spirit of Holy Week. Fauré's "The Palms" was sung at the Rialto by Edoardo Albano, and numbers of a lighter nature were given by Hardy Williamson and Mary Fabian. John Priest played Paul Wach's "Hosannah" as an organ solo, and the orchestra, under the direction of Hugo Riesenfeld and Lion Vanderheim, contributed Liszt's "First Hungarian Rhapsody."

An "Easter Fantasy," the principal musical attraction at the Rivoli Theater, enlisted the artistic services of Vera Myers, Grace Eastman, Florence Roggie and Paul Osgood. Karl Goldmark's "In the Spring" was played as the principal orchestral number, under the direction of Frederick Stahlberg and Joseph Littau. "Whispering Hope," sung as a duet by Betty Andersen and Susan Clough, and Handel's "Largo," played on the organ by Firmin Swinnen, concluded the musical program.

Ballet numbers formed an interesting part of the musical program at the Capitol Theater. These were "The Scarf Dance," participated in by Doris Niles, Gladys Waite and Hebe Halpen; "Mignon Gavotte," by Leon Leonidoff and Thalia Zanou; "The Dance Orientale" from "Faust" and Brahms's Hungarian Dance by Alexander Oumansky and the ballet ensemble. Erik Bye, assisted by the Capitol Mixed Quartet, sang "The Palms," and the orchestra,

the auspices of the Music League of the People's Institute. These boys are eager to meet weekly and willing to pay a small amount for instruction, but have not enough instruments to make up a band. If any of your readers know of any instruments that are not being used and could be loaned or donated to this band, it would be a great service in helping to develop good music in the community among the boys of that district. The boys hope to pay for these instruments in time. The services of an eminent band conductor have already been donated to this cause.

Please reply to the undersigned, at 70 Fifth Avenue, New York City, c/o People's Institute.

HARRIET SELMA ROSENTHAL.

New York City, March 5, 1921.

Applause from West Virginia

To the Editor of MUSICAL AMERICA:

During the past year, some of my choicest moments were spent reading MUSICAL AMERICA. To my mind it is one of the best magazines published today. Especially do I enjoy the "Question Box," and the review of the operas given by the Metropolitan and Chicago Opera companies. "Mephisto's Musings" is another page I take great pleasure in reading.

I take this opportunity in renewing my subscription to this wonderful magazine for another year.

MILES JEFFERSON.

Parkersburg, W. Va., March 7, 1921.

under the direction of Erno Rapee, played the "Magic Fire Music" from Wagner's "Die Walküre."

* * *

Excerpts from Bizet's "Carmen," played by the orchestra under the direction of Carl Edouarde and Francis W. Sutherland, provided the principal orchestral feature at the Strand Theater. Carlo Ferretti was heard in the "Toreador Song."

* * *

John Wenger, Art Director, Leaves Capitol Theater

John Wenger, the Russian painter and scenic artist, who has been art director of the Capitol Theater in New York since the establishment of that photo-play house, has resigned his position to devote his time to independent art production. He is now fulfilling an engagement with the Famous Players Corporation.

* * *

D'Alvarez to Sing at Syracuse Festival

Marguerite d'Alvarez has been engaged for the Syracuse (N. Y.) Festival on May 3, when she will appear as soloist with the Cleveland Orchestra. She will also appear with the same organization in a pair of its home series of concerts on Dec. 1 and 3 next. Syracuse marks the tenth festival engagement booked for the Peruvian contralto by her manager, Daniel Mayer, this spring.

* * *

Vera Curtis to Return to Greensburg, Pa.

Vera Curtis, of the Metropolitan Opera, will sing the soprano part in the performance of Haydn's "Creation," to be sung by the Mendelssohn Choir of Greensburg, Pa., Bertram S. Webber, conductor, May 19. This will be Miss Curtis's second recent appearance in Greensburg.

* * *

The song entitled "The Want of You," by Frederick W. Vanderpool, was frequently sung as an encore last season by Louis Graveure in his recitals. This season Mr. Graveure has used the Vanderpool song, "Values," having sung it as his first encore at his first Chicago recital at Orchestra Hall, where the song was well received.

ENSEMBLE IN READING

Elshuco Trio, Local Symphony and Choral Society in Concerts

READING, PA., March 19.—The sixth and last concert of the Haage series was presented in the Rajah Theater, on March 14. The Elshuco Trio played the Beethoven B Flat Trio and the dazzling Trio in D Minor by Arensky. Local music lovers have seldom heard such finished ensemble work and refined interpretations. The usual warmth of the trio's reception showed the pleasure of the capacity audience.

Theo Karle sang three groups of well chosen songs with full, resonant tone quality and excellent breath control.

The Reading Symphony Orchestra gave its final concert of the season, March 13. Haydn's "Military" Symphony and Goldmark's picturesque "Sakuntala" Overture were played in praiseworthy style. Hans Kronold, no stranger here, gave a vivid performance of Victor Herbert's Concerto for 'Cello and equalled his previous successes.

The Reading Choral Society presented its second concert in the Rajah Theater, March 15. Camille W. Zeckwer's prize cantata, "The New Day," was the feature. The composer, who was at the piano, was assisted by the Rich String Quartet of Philadelphia. The chorus was also heard in effective unaccompanied numbers, the singing reflecting high credit on Lindsay Norden's admirable conductorship. The Rich Quartet stirred the hearers by its excellent ensemble work.

W. H.

Carl Schlegel, baritone, was the principal soloist, at the Elks' clubhouse, Jersey City, on March 5, in the third of a series of concerts arranged by James P. Dunn. Others heard were Harriet Scholder, pianist; Amy Niell, violin, and Irene McCabe, soprano.

Latest Songs by CHARLES WAKEFIELD CADMAN

- Doe-Skin Blanket, The (2 keys) \$60
(Sung by Cecil Fanning)
- Dream Tryst (2 keys) 60
(Sung by Arthur Hackett)
- Her Shadow (Canoe Song) ... 60
(Sung by Sophie Braslau)
- Love Like the Dawn Came Stealing (3 keys) 60
(Sung by Dorothy Jardon)

New Songs of Great Interest

- Bumble Fairy, The; Adams.. 60
- Dusk, With Its Mystic Charm (3 keys); Finch 50
- Spinning-Wheel Song (2 keys); Foster 50
- Twilight Hour (2 keys); Huerter 50
- Bagpipe Man, The; McKinney. 60
Sung by Minnie Carey Stine, Dicie Howell, Miss "Bobby" Besler, Ethelynde Smith, etc.

(Usual Discount Allowed)
Order of Your Dealer or of the Publishers

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON, 11 NEW YORK
40-44 Winchester St. 13 E. 17th St.
CHICAGO
316 So. Wabash Ave.

STUART

MASON

In Pianoforte Lecture Recitals

Faculty and Lecturer New England Conservatory
American representative of ISI-DORE PHILIPP
Successor as Musical Lecturer to LOUISE C. ELSON

SEASON 1921-1922 NOW BOOKING
Management SHERMAN K. SMITH
329a Massachusetts Ave., Boston, Mass.



© Mischkin

Study with John McCormack through his Victor Records

Listening to his interpretations on the Victrola, you can benefit by the great tenor's masterful rendition of many of the world's most famous compositions. You can repeat any part of any selection until you are thoroughly familiar with his methods of vocalization.

Any Victor dealer will gladly play any McCormack records for you. Write for catalog with photographs of the world's greatest artists who make Victor Records.

Victor Talking Machine Co., Camden, N. J.



A Song that Your Audiences Love.

SMILIN' THROUGH

By

Arthur A. Penn

Published by M. Witmark & Sons



WAGNER, CREAM OF DETROIT PROGRAMS

With Matzenauer, Orchestra Gives Finest Concert of Local Season

DETROIT, MICH., March 17.—The Detroit Symphony's season reached its pinnacle when, with the assistance of Margaret Matzenauer on March 11, Ossip Gabrilowitsch and his players were heard in a Wagner program. Detroiters have anticipated this event with the keenest zest, and on both Friday and Saturday evenings Orchestra Hall was completely filled. The audience was vociferous in its demonstrations of approval and called the orchestra men to their feet following the Prelude to "The Mastersingers" and the Overture to "Tannhäuser." The program, admirably chosen, included also the Prelude to "Parsifal" and the "Ride of the Valkyries." They were superbly played. Mme. Matzenauer was in magnificent voice and delivered the "Love Death" from "Tristan" and the Immolation Scene and "Brünnhilde's Apotheosis" from "Götterdämmerung" in a manner that carried all of the realism and conviction of an operatic performance. She was recalled countless times. Both

orchestra and soloist gained a success that has not been exceeded this season. This program was repeated on Saturday evening.

The Chamber Music Society held a meeting in the Institute of Arts Monday evening, March 14. Mrs. Clara Koehler Heberlein gave a talk on Chamber Music and Mrs. Perle B. Marsden led the assembly singing. The program was given by Martha Bartholomew, pianist; Esther A. V. Johnson, violinist; Edith May Smith, soprano; Mrs. Adaline T. Venman, accompanist, and the Treble Clef Quartet, composed of Mrs. Earl Stevens and Mrs. Charles E. Letts, sopranos, and Mrs. Georgia Warren Austin and Mrs. Roy Berryman, altos.

The ninth morning concert of the Tuesday Musicales took place at the Y. W. C. A., March 15, the program being presented by Phyllis Gabell and Sylvia Simons, pianists; Mrs. Ray Berryman and Mrs. Alice MacFarlane Connolly, vocalists, and Thelma Newell and Theodosia Eldridge, violinists. Mrs. Adaline Venman and Gertrude Heinze

acted as accompanists and Mrs. Lois Johnston Gilchrist was chairman.

Last week, Newton J. Corey resigned as organist of the Fort Street Presbyterian Church, a position he has filled with distinction for more than twenty-five years. Mr. Corey is well known as a lecturer, particularly on Wagner; as a writer and as a teacher of organ and piano. Mr. Corey is, at present, editor of a department of the *Etude*, of his own magazine, *All the Arts*; musical editor of the *Detroit Saturday Night*, and manager of the Detroit Orchestral Association, which brings to Detroit orchestras from other cities. He is also a charter member of the American Guild of Organists. Mr. Corey has been succeeded by O. H. Bowman, for seven years organist of the East Side Presbyterian Church at Paterson, N. J., and a pupil of Dr. William C. Carl. Mr. Bowman came to Detroit a year ago as a member of the firm of Janney, Bowman Company, dealers in pianos, but has held no other church position here.

M. McD.

HEAR PALESTRINA CHOIR

Unique Philadelphia Organization Displays Skill in Home City

PHILADELPHIA, March 20.—A feature of special interest in the season's local musical activities has been the work of the Palestrina Choir in its concerts. This is the only community chorus in the country, it is believed, which devotes itself to the highest types of music, such as the compositions of the early masters who wrote for the church, Palestrina, Vittoria and Orlando di Lasso, for example. For about seven years the members of the choir, of which Nicola A. Montani, the conductor, was also the founder, have faithfully attended rehearsals in all kinds of weather, and the result is that to-day the organization is well on the road to realizing Mr. Montani's ideal of giving Philadelphia an organization as distinctive in its way as the Bach Choir of Bethlehem is in its.

On March 6 the choir gave a program for the Musical Art Club in which it featured a motet by Palestrina for four-part chorus, a cappella; Gregorian chants, in unison, according to tradition, with accompaniments arranged according to the modal character of each chant by Mr. Montani; a Vittoria motet for four-part chorus; ancient Christmas songs, in various arrangements; Russian folk-songs set by Schindler, and Rafaele Casimir's "Meditazione Invernale," for four-part chorus, a cappella. Elsie Stewart Hand, pianist, assisted as soloist. Rarely is such artistic work done by a choral organization as Mr. Montani's forces put to their credit on this occasion. Another successful appearance was made at the Academy of Music, March 17. The choir has another appearance, this time at the Bellevue-Stratford Hotel, April 25.

Edith Thompson, pianist, and Charles Bennet, baritone, the latter of the faculty of the New England Conservatory of Music, gave a recital before the Copley Society of Boston at the Harvard Musical Association on March 2, under the auspices of the music committee, of which Mrs. Henry Lowell Mason is the chairman.

W. J. P.

"MUSIC WEEK" BOOKLET OUT

Over 1700 Organizations Announced to Take Part in Nearing Event

The announcement of New York's second annual Music Week (April 17 to 24) has been issued in an attractive booklet, setting forth the object of the project and the plans undertaken. Over 1700 organizations of various sorts are to take part, and the slogan of the celebration, "Music for Everybody and Everybody for Music," printed on the cover of the announcement, seems likely to become an actuality.

The complete list of the committee includes: Otto H. Kahn, honorary chairman; Charles M. Schwab, honorary vice-chairman; George Eastman, honorary vice-chairman; Berthold Neuer, chairman; C. M. Tremaine, secretary; R. B. Alderott, Philip Berolzheimer, Artur Bodanzky, W. C. Bradford, Dr. William C. Carl, Hollis E. Davenny, Charles H. Ditson, Mrs. Julian Edwards, Thomas A. Edison, Dr. William L. Ettinger, John C. Freund, Father Finn, George H. Garland, Rubin Goldmark, Charles H. Green, S. Hurok, Herman Irion, Charles D. Isaacson, Mrs. J. F. D. Lanier, Leonard Liebling, Richard W. Lawrence, Robert Lawrence, Rev. Dr. William T. Manning, Rev. Dr. Charles H. Parkhurst, Anning S. Prall, Mrs. Arthur M. Reis, Hugo Riesenfeld, S. L. Rothafel, Rev. Dr. Joseph Silverman, Sigmund Spaeth, Frederick T. Steinway, Josef Stransky, H. B. Tremaine, Rodman Wanamaker, Edward Ziegler.

Detroit Symphony Completes Grand Rapids Series

GRAND RAPIDS, MICH., March 12.—The Detroit Symphony gave the third and last concert of its series here at the Armory on March 9, and maintained its reputation for excellence in a splendid program. Cyrena Van Gordon of the Chicago Opera Association, the soloist, sang excellently. To Gertrude Baars belongs the credit for arranging the Symphony visits.

New Appointments to Cornish Faculty

SEATTLE, WASH., March 9.—New appointments to the faculty of the Cornish School of Music include Maurice Browne

and Ellen Van Volkenburg, who have become directors of the School of the Theater for five months, beginning June 1. Adolph Bolm, celebrated Russian dancer, comes on July 11; E. Robert Schmitz, French pianist, on Aug. 1, and Sergei Klibansky, New York vocal teacher, on July 18. Recent events of interest at the school have included a recital last evening by Marian Coryell, whose compositions are well known. A reception was held for Miss Cornish, the director of the school, on her return from New York on March 6.

Althouse Introduces New Vanderpool Song in San Francisco

"Red Petals," a new song by Frederick W. Vanderpool, written for Paul Althouse and dedicated to him, was introduced by the Metropolitan tenor for the first time at his recent recital in San Francisco. In a letter to the composer Mr. Althouse wrote that the song made a fine impression and that he will sing it on his programs for the balance of this season. The song will soon be issued.



Brandenburg Photo

WILLIAM SIMMONS BARITONE

From the N. Y. Evening Mail:

"A NUMBER of the season's well-known baritones scattered about the audience at Aeolian Hall yesterday afternoon seemed to augur that a baritone who could do things was going to sing. And it was so."

Pathé Records

Direction: M. L. FULLERTON
229 Fourth Ave., New York

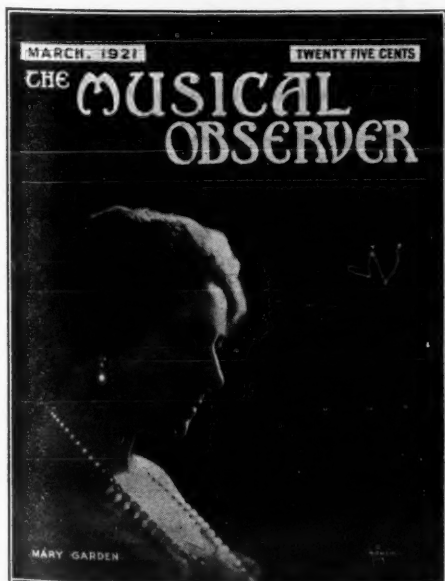
A New Song by OLEY SPEAKS

To the End of the Road



Oley Speaks' name stands for beautiful melody in connection with songs. The composer of "To You," "On the Road to Mandalay," and scores of other well liked numbers, upholds his reputation for genuine melodiousness in his latest song "To the End of the Road," which the Boston Music Company has just added to its Blue Bird Ballad series. It is published in F and in D.

Artist's Copy to Singers on Request



MARY GARDEN

in the March "MUSICAL OBSERVER"

DISCUSSES "HER ART AND HER NEW WORK"

This unusual article, endorsed by Miss Garden as the best interview ever given by her to any periodical, should interest every Opera Goer, Singer, Teacher and Music Lover, and covers the following subjects:

How She Conducts a Rehearsal in Which She Sings.
Her First Operatic Opportunity and How She Grasped It.
Relationship of Voice to Interpretation.

List of Mary Garden's More Prominent Roles and Record of Her Career. (Illustrated.)

If you are studying voice, if you have aspirations for an Operatic Career you will surely wish to read this article . . . if you are merely a lover of the Opera you will want to read what the only Woman Director of an Opera Company has to say . . . you cannot afford to miss it.

There are also 80 pages of additional articles by prominent musicians, including sixteen pages of copyrighted music in this number.

GET YOUR COPY TODAY FROM YOUR LOCAL DEALER OR ORDER DIRECT.

Single Copy, 25c.

Trial 6 Months' Subscription, \$1.00 (Regular Price, \$1.50)

Yearly, \$3.00

MUSICAL OBSERVER CO.

46 COOPER SQUARE

Enclosed please find . . . for which send me the "Musical Observer" for . . . months.

ADDRESS . . .

STATE . . .

Canadian postage, 3c. per copy extra. Foreign, 5c. per copy extra.

NAME . . .
CITY . . .

HUROK-STROK MUSICAL BUREAU

Exclusive American Tour

*The Artistic
Sensation
of
1920-1921*



*118 Cities
Visited*



ANNA PAVLOVA

Her Ballet Russe and Symphonies

NEW PROGRAM

New Settings

EUGENE YSAYE

Eminent Belgian Violinist
(CHICKERING PIANO)

MISHEL PIASTRO

Brilliant Russian Violinist
(CHICKERING PIANO)

TITTARU

(IN CONJUNCTION WITH E. J. J. J.)
World's Greatest Ballet
(KIAO O)

JOSEF ROE

Renowned Composer and Conductor
(KIAO O)

MISCHA ELMAN

For Dates, Terms, for the Absolute

HUROK-STROK MUSICAL BUREAU

BUREAU ANNOUNCES

Tour 1921-1922



Photo © Strauss-Peyton Studio

*All
Box-Office
Records
Broken*



*Complete
Attendance Over
600,000*

LOWA

*The
Incomparable*

Symphony Orchestra
PROGRAMS

New Costumes

RUFFO

by E. JOHNSTON
Baritone
(KNABE PIANO)

ARTUR SCHNABEL

Distinguished German Pianist—American Debut
(KNABE PIANO)

ROENBLATT

ed and Tenor
(KNABE PIANO)

ALFRED MIROVITCH

Famous Russian Pianist

CHICKERING PIANO

AMPICO RECORDS

Celebrated Russian Violinist

Now Touring the Far East Under Direction of This Bureau
(Steinway Piano)

Exclusive Attractions, Address

47 West 42nd Street, New York

TELEPHONE:
VANDERBILT 4489

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York

THE MUSICAL AMERICA COMPANY, Publishers.
JOHN C. FREUND, President; MILTON WEIL, Treasurer;
DELBERT L. LOOMIS, Asst. Treas.; LEOPOLD LEVY,
Secretary. Address, 501 Fifth Avenue, New York.

JOHN C. FREUND, Editor
ALFRED HUMAN, Managing Editor

Chicago Office: Suite 1453,
Railway Exchange. Telephone
Harrison 4383. Margie A. Mc-
Leod, Manager; Edward O.
Moore, Correspondent.

San Francisco, Calif.:
Marie Hicks Healy, 2338 Ful-
ton St.

Boston Office: Room 1011, 120
Boylston Street. Telephone 570
Beach. Wm. J. Parker, Man-
ager; Henry Levine, Corre-
spondent.

Philadelphia: H. T. Craven
and W. R. Murphy, care Phil-
adelphia "Evening Ledger,"
Correspondent.

Atlanta, Ga.: Linton K. Starr,
Atlanta "Journal."

Baltimore, Md.: Franz C.
Bornschein, 708 E. 20th St.

Brooklyn, N. Y.: Adele Som-
erville, 350 East 11th St.

Buffalo, N. Y.: Mme. Frances
H. Humphrey, 199 Allen St.

Cincinnati, O.: W. S. Golden-
burg, Cincinnati "Enquirer."

Cleveland, O.: Mrs. Alice D.
Bradley, 1941 E. 93rd St.

Columbus, O.: Mrs. Ella May
Smith, 60 Jefferson Ave.

Dallas, Tex.: Mrs. Cora E.
Behrends, 4943 Victor St.

Denver, Colo.: John C. Wil-
cox, 1712 Sherman St.

Detroit, Mich.: Mabel J. Mc-
Donough, 203 Gladstone Ave.

Fort Worth, Tex.: Mrs. C.
G. Norton, Fort Worth "Rec-
ord."

Houston, Tex.: Ellen Mac
Corquodale, "Chronicle."

Indianapolis, Ind.: Pauline
Schellschmidt, 1226 N. Ala-
bama St.

Jacksonville, Fla.: W.
Meyer, 10 W. Duval St.

Kansas City, Mo.: Lucy Par-
rott, 3924 Hyde Park Ave.

Los Angeles, Cal.: W. F.
Gates, 1466 West 49th St.

European Representatives:

Paris: Business Representative,
Raymond Stenger, 3 Rue de
Bruxelles.

Louisville, Ky.: Harvey
Peake, New Albany, Ind.

Memphis, Tenn.: Mrs. Jason
Walker, Woman's Building.

Milwaukee, Wis.: C. O. Skin-
road, "The Journal."

**Minneapolis and St. Paul,
Minn.:** Mrs. Warren Briggs,
117 Mackubin St., St. Paul.

Montreal, Canada: Dr. Boris
Duney, 740 Sherbrooke, West.

Nashville, Tenn.: Alvin S.
Wiggers, 150 Sixth Ave. N.

Newark, N. J.: Phillip Gordon,
158 Bergen St.

New Haven, Conn.: Arthur
Troostwyk, 1125 Chapel St.

New Orleans, La.: Helen
Pitkin Schertz, 1300 Moss St.

Omaha, Nebr.: Edith Louise
Wagoner, 222 Park Ave.

Providence, R. I.: Allen
Potter 53 Haskin St.

Pittsburgh, Pa.: Robert E.
Wood, 217 Coltart Ave.

Portland, Ore.: Irene Camp-
bell, 237 Martillo St.

San Antonio, Tex.: Mrs. F.
E. Tucker, 610 Summit Ave.

Seattle, Wash.: Madge Bailey,
Seattle "Post Intelligencer."

St. Louis, Mo.: Herbert W.
Cost, Third National Bank Bldg.

Toronto, Can.: William J.
Bryans, 794 B College St.

Berlin: Dr. Hugo Bryk, Busi-
ness Representative, Dorotheen
Str. 32, Berlin, N. W. 7.

MILTON WEIL - - - Business Manager

Telephones 0820, 0821, 0822, 0823 Murray Hill
(Private Branch Exchange Connecting All Depart-
ments.) Cable Address "MUAMER."

SUBSCRIPTION RATES (Including Postage)
For the United States, per annum.....\$3.00
For Canada.....4.00
For all other foreign countries.....5.00
Price per copy......15
In foreign countries......15

NEW YORK, MARCH 26, 1921

WEATHERING THE STORM

Nothing on the horizon is more disturbing than the difficulties in which symphony orchestras in several cities have become involved. An apparent tightening of the pursestrings—if not entire withdrawal of financial support—on the part of some of the moneyed men who in the past have been generous in making good various orchestral deficits, has precipitated problems which involve the whole future of enterprising organizations that can ill be spared.

Civic pride in such progressive cities as San Francisco and Seattle would seem to demand that no stone be left unturned in efforts now being exerted to keep their orchestras in the field. The Seattle orchestra, looking forward to next season, cancelled its final concerts this year in the belief that it would be in better position thereby to align support for the fall and winter. In San Francisco only about half the amount of money needed has, at this writing, been subscribed for the new season, and there is apprehension lest the conductor and many of his musicians go elsewhere. As the difficulty of obtaining sufficiently well-schooled and experienced players has been a problem scarcely secondary to that of finances, the San Franciscans feel they must solve the dilemma at once, before many men are lost to their orchestra.

Doubtless the general situation with regard to national and international finance is playing a part in the apparent unwillingness of some wealthy men to assume burdens and sacrifices associated with their names in the past. Even the most public-spirited Maecenas may have to yield to influences such as have caused retrenchment in various other lines of endeavor, especially since the money which has gone to support cultural projects in the past has been derived from various sources directly affected by industrial economizing.

As against the temporary money tightness, however, is a distinctly propitious augury. This is that

popular interest, though still insufficient to make these undertakings self-supporting, has shown an appreciable gain. The day may be distant when receipts will be adequate to meet the outlay, but temporary difficulties due to a little less munificence on the part of a few will be of relatively small import if, in weathering the storm, the orchestras become more and more the institutions of the many.

WHEN GERMAN OPERA RETURNS

With the German language increasingly familiar in concert halls, as week by week a few more recital artists return to the original texts in presenting the classic lieder, there can be no doubt that opera in German is not far away, providing, of course, no new entanglement grows out of the European embroglio. That the Wagner music-dramas will be heard again in the language of their maker and at no very distant date is being taken for granted. But what of the singers who will interpret them? Will each opera organization have its German "wing" as before the war?

For many patrons of opera, not the restoration of the German language but the return of certain German vocal characteristics is a matter for concern and misgiving. No one will deny that some superb singers have come out of Germany, or that Italian, French, Polish, Russian and American singers also have their faults; but it is only necessary to turn a reminiscent look backward at the casts of Wagner operas at the Metropolitan and elsewhere before the war, to realize that a return to such performances would mean much violence to the ears.

Barking, bleating, pinching, squeezing tenors; snarling, grating, bellowing, throaty baritones and basses; screeching, blatant, frequently off-key sopranos and contraltos—though the women were more often acceptable than the men; this about sums up the average with respect to the vocalism endured for the sake of the compensating orchestral glories and the pictorial and dramatic enticements of the Wagner representations of other years.

Bad singing was taken for granted then, where the German scores were concerned. Will it be accepted as readily now, after an interval during which the vocal aberrations of Wagner interpreters have ceased to be regarded as a necessary nuisance? Because of a fair proficiency in English, one of the tenor pillars of the old German wing has been prominent in the vernacular restorations of the Wagner music dramas at the Metropolitan this season. His stage bearing and his knowledge of the traditions have commanded respect, but his singing has been regarded almost universally as falling far below Metropolitan standards. Yet he probably sings as well to-day as he did four or five years ago when he was considered one of the best of the Teutonic tenors then available. Others more unsatisfactory were accepted with less criticism than his appearances provoke to-day.

Some of the best Wagner singers at the Metropolitan, whether in English or German, are Americans, and the resurgence of the great music-dramas should open the way for others like them to come forward. Even though the traditions may suffer, it is to be hoped that no foreign artist, such as those who were perhaps a majority of the old German corps, will be brought back to this country for Wagnerian parts if there is available an American singer who gives real promise of satisfactorily caring for the same rôle or rôles. If it is possible, let us hear our Wagner sung, whether the language is English, German or Choctaw!

AN AMERICAN NATIONAL ATTACKED ON FOREIGN SOIL

In a recent issue of MUSICAL AMERICA a Spanish musicologist, with a horror easy to comprehend, dilates on the "scandalous music" of what he quaintly terms the "Jazz-ban," and denounces it as an American importation. Yet is Spain in a position to cast the first stone at the land for whose discovery Queen Isabella of Castile provided the necessary funds? The interjectional shout, the noisy rattle of the castanets, the harsh rasp of the guitar, the tuneless clap of hand and stamp of foot punctuate the dance-songs of Andalusia. What our own Prescott calls "the hideous clamor . . . of the atabel" is a heritage of the Spanish Moors. We need only remember that the Vandals were among Spain's earlier inhabitants. Their well established historic reputation opens up great imaginative vistas as to what they probably did to music, among other things, in a constructive and destructive way. Incidentally, it was a Spanish king, Philip II, who first hit upon the ingenious idea of connecting the keys of a clavichord with the tails of individual penned cats. The tone-quality and register of each feline was explored by means of the penetration of a pin into its caudal appendage on the depression of a key, with symphonic results which

must have passed description. Surely such a quest of the lost chord produced tonal developments beyond any jazz band's providing!

Jazz, after all, regrettable as the fact may be, is a bona fide American product—product in the commercial, if not the musical sense. As such, just as we prefer to adjudicate an American felon according to our own law, this outlaw of tone may possibly be entitled to the protection of the flag when attacked on foreign soil.

Personalities



Emma Roberts, the Contralto, and Her Accompanist, Millicent Chapman, in the Grounds of the Royal Poinciana, Palm Beach

When Emma Roberts was in Florida last month for her series of recitals she was the guest of honor at the weekly luncheon of the Rotary Club at the Royal Poinciana, Palm Beach. The contralto, herself a Rotarian, was called upon for a brief speech, and she responded by coaching the company present in a new song extolling the glories of the sunny State. Being a Southerner, Miss Roberts entered into her task with such sympathy that a Boston man, also a guest, remarked: "If you should come North sometime, I hope you will be as enthusiastic over our part of the country." And thereby hangs the tale, for since her marriage last fall Miss Roberts has made her home in a suburb of Boston!

Schumann Heink—The generosity of Mme. Schumann Heink was again revealed, when, following her recent recital in Birmingham, Ala., she donated, in conjunction with Manager R. S. Douglas of the Jefferson Theater, \$1,000 to the local fund for the relief of starving children in Europe.

Thibaud—Jacques Thibaud, who sails from America next month, will be absent for two years, but his sons, aged seventeen and thirteen years, who have proclaimed their intentions of becoming citizens, will return with their mother in the fall. They are soon to begin studies that they hope will eventually make them authorities in the world of international law.

Peege—Charlotte Peege, the contralto, declares she has been called everything from "Peggy" to "Peach," but draws the line at the version which she heard recently. After a program a young lady startled her with: "Oh, Miss Piggy, I must tell you how much I enjoyed your singing!" The correct pronunciation of the name is *Pay-zhay*, with the accent on the second syllable.

Mukle—One of the latest of the well known women artists to be initiated as a national honorary member of the Sigma Alpha Iota Musical Sorority is May Mukle, the cellist, who became a member of the Gamma Chapter following her last Chicago recital. Miss Mukle expressed herself in hearty sympathy with the work of the local members in contributing funds for a yearly scholarship to aid music students. The current piano scholarship was divided between two young aspirants—a girl and a boy.

Werrenrath—The man who turns the handle of the motion picture camera lost the opportunity of getting a thriller when he failed to secure a film record of Reinald Werrenrath and his accompanist, Harry Spier, riding on the tender of an engine through a blinding Ohio snowstorm, in a successful effort to keep a concert engagement. Mr. Werrenrath has not disappointed an audience in twelve years, and feels that it is too late to begin now. The engine was the only solution to the problem when a wreck stalled regular traffic, and the baritone decided on the unusual mode of travel so that those who had assembled to hear him would not have to be sent away.



Point and Counterpoint

Interviewing Reduced to a Science
[From N. Y. Sun]

Timidity on the part of a cub reporter on one of the newspapers in Detroit caused Mary Garden, director of the Chicago Opera, to give out one of the most unusual interviews in her career. For succinctness, it approaches a record for a prima donna or actress.

The reporter, afraid he would lapse into hopeless nervousness when he was ushered into the presence of the star, devised the plan of submitting to the diva a questionnaire of fourteen points. Mary Garden answered every one, thus:

- No. 1. How do you like Detroit? (Always No. 1.) "Adore it."
- No. 2. How old are you? (Answer not compulsory.) "Thirty-three and a few more."
- No. 3. Why do women object to telling their age? "I don't."
- No. 4. Do you consider singing business or pleasure? "Business."
- No. 5. Who is your favorite movie star? (Except Mary Garden.) "Bill Hart."
- No. 6. Can you cook? "Yes, splendidly."
- No. 7. If a young woman has choice which should she take, a home or a career? "A home."
- No. 8. Why haven't you married? (Approximate cause sufficient.) "Have not given it sufficient thought."
- No. 9. Are you jealous of your fellow artists? "No, no, no."
- No. 10. Why or why not? "Don't know; am just not."
- No. 11. Do you consider yourself singer first, or actress? "Singer."
- No. 12. Judging from your experience as art director of Chicago Opera Company, will Cobb be a successful manager of Tigers as long as he plays, too? "Yes."
- No. 13. How do you like your job? "Like it immensely."
- No. 14. If they let you, will you keep it? "That requires some thought."

Mallards, Evidently, or Canvasback?

At a recent song recital in Tacoma, a prominent local artist was to sing Kramer's "The Faltering Dusk," which a typographical error made to read "The Faltering Duck." The singer noticing the misprint, very carefully enunciated the word "Duck" as she sang it; where-

upon everyone looked at his program; this was so disconcerting the word "strangely" forsook her, and instead of singing "Why are your lips so strangely red," she substituted the first word that suggested itself; and this was the query that came over the footlights, "Why are your lips so bloomin' red." E. M. M.

Which Is Daniel and Which the Lion?

They sang "Lohengrin" in Pittsburgh t'other night. You know, the show begins at 7.45 and *Lohengrin* blows in by the 8.20 Swan. A female woman sitting behind one of our friends at the performance remarked to her gentleman-friend as the curtain rose, "Which one of those men is *Lohengrin*?" Again, we ask, "Why will people go to the opera?" "Why, indeed?" paraphrases the March Hare.

Those Versatile Elshucos!

The *Times*, last month, said: "Elshuco Trio Plays Strauss Sonata." Well, pr'aps it did. Who knows? The article says: "Elias Breeskin, violin, with Aurelio Giorni at the piano, gave the Sonata." Now, as the Strauss Sonata, Op. 6, is for 'cello and piano, one wonders what Willem Willeke did during the playing o' it. Pr'aps he turned the pages, in order to make up the Trio.

Other Days Other Ways

Old opera-goers "stood for" things that would never be tolerated by those of this more intelligent age. In Rosini's "Otello," a singer, Davide, considered that the last scene, with the murder, did not sufficiently show off his voice, so he interpolated into it an aria from Gluck's "Armide." The aria was tender in sentiment and it was consequently impossible to kill *Desdemona* in a spirit of jealous anger, so the couple amid applause gracefully left the stage and let the opera end there.

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer. Address Editor, The Question Box.

Classifying Sopranos

Question Box Editor:
Will you kindly classify the following sopranos of the Metropolitan into the

three groups of coloratura, lyric and dramatic: Bori, Alda, Muzio, Destinn, Ponselle, Farrar, Easton, Garrison, Sundelius, Chase and Matzenauer? Also, if Verdi's "The Masked Ball" and Donizetti's "Don Pasquale" were revived, who would be the logical choice for the rôles of *Adelia* and *Norina*?

MAX DE SCHAUENSEE.
Philadelphia, Pa., March 12, 1921.

Coloratura: Cora Chase and Mabel Garrison. Lyric: Frances Alda, Lucrezia Bori, Florence Easton and Marie Sundelius. Dramatic: Geraldine Farrar, Ema Destinn, Claudia Muzio and Rosa

Contemporary American Musicians

No. 162
Rudolph Polk

RUDOLPH POLK, violinist, was born in New York City on Nov. 25, 1893. He received his general education in the public schools of this city,



Rudolph Polk

under Paul Juon. In 1914 when he

graduated from the Hochschule in Berlin, he won the Joachim prize. His first public appearance was made in Dartmund, Germany, at an orchestral concert at which Marteau conducted. Following this, he made subsequent appearances with orchestras in Russia and Germany. In one of the orchestral concerts conducted by Willy Hess, at which he was soloist, he introduced to the Berlin public a new concerto by Friedrich Gernsheim.

In 1916 he returned to America, but almost immediately joined the army, spending the next two years in military service. On his return to America he made his debut, appearing in recital in New York on Oct. 14, 1919. This has been followed with other recitals in New York, Philadelphia, Boston and other centers, where he has also appeared with various societies. Makes his home in New York City.



FOR three generations

THE
Stieff

has remained a supreme achievement in the art of piano making.

From the concert stage, its beautiful tonal qualities have been praised by world-renowned artists.

In thousands of cultured homes it stands today as the symbol of taste and refinement.

Catalogue furnished on request.

CHAS. M. STIEFF, INC.

STIEFF HALL

315 NORTH HOWARD STREET

Established 1842

BALTIMORE

Ponselle. Margaret Matzenauer is a contralto, though she sometimes sings dramatic soprano rôles. Destinn sang "Adelia" when "The Masked Ball" was given a few years ago, and "Norina" is one of Bori's favorite rôles.

Copyrights

Question Box Editor:
Will you please let me know where one can have music, also scenarios copyrighted?
CHARLES MILLER.

Minneapolis, Minn., March 12, 1921.

Write to the Registrar of Copyrights, Congressional Library, Washington, D. C., explaining your needs and he will send you the proper application blanks.

Pronouncing "Baal"

Question Box Editor:
Will you kindly tell me how "Baal" is pronounced when singing "Baal, we cry to Thee," in "Elijah"?

HELEN OBERDORFER.

Evansville, Ind., March 12, 1921.

It is pronounced to rhyme with "male."

Whereabouts of Olive Fremstad

Question Box Editor:
Where is Olive Fremstad now? Why doesn't one ever hear of her? Does she teach?

T. B. SPEAR.

Burlington, Vt., March 7, 1921.

Mme. Fremstad is not appearing in public this season. She lives in New York and spends much time at her camp in Maine and her summer home at Nyack, N. Y. She is not teaching.

Massenet's Opera

Question Box Editor:
Please publish a list, complete if possible, of the operas of Massenet with dates of first production.

JOSEPH T. STONER.

Chicago, Ill., March 9, 1921.

"La Grande Tante," 1867; "Don César de Bazan," 1872; "Le Roi de Lahore," 1877; "Hérodiade," 1881; "Manon," 1884; "Le Cid," 1885; "Esclarmonde," 1885; "Le Mage," 1891; "Werther," 1892; "Thaïs," 1894; "Le Portrait de Manon," 1894; "La Navarraise," 1894; "Sapho," 1897; "Cendrillon," 1899; "Grisélidis," 1901; "Le Jongleur de Notre Dame," 1902; "Chérubin," 1905; "Ariane," 1906;

"Thérèse," 1907; "Bacchus," 1909; "Don Quichotte," 1910; "Roma," 1912; Post-humous operas are: "Panurge," 1913; "Cléopâtre," 1914, and "Amadis" not yet produced.

???

The Two Manuel Garcias

Question Box Editor:
In the Question Box of the issue of March 12 it was stated that the laryngoscope was invented by Manuel del Popolo Garcia, who was born in Seville in 1775. This is a mistake. The instrument was invented by his son, Manuel Patricio Garcia, born in Madrid in 1805. I studied for a time with the latter, who taught me the use of the laryngoscope and claimed its invention. He died in London in 1906 at the age of 101.

WALTER HEATON.

Reading, Pa., March 12, 1921.

The two Garcias, on account of the similarity of their name and the identity of their profession, are frequently confused. We thank our correspondent for the correction.

???

Concerning Muratore

Question Box Editor:
Is Alessandro Muratore, who appeared in a picture with Lina Cavalieri and Muratore in MUSICAL AMERICA of March 12, a son of Lucien Muratore? Isn't Muratore French? Is the Italian name of Muratore his real name? Could you give me the address of some music house in England that sells graphophone records?

GEORGE CHASE, JR.

New Bedford, Mass., March 12, 1921.

Alessandro Muratore is the adopted son of Lucien Muratore. Lucien Muratore is French but his grandfather was Italian, hence the Italian name which is his real name. Dale, Forty & Co. The Promenade, Cheltenham, England.

???

School for Movie Organists

Question Box Editor:
I am trying to find out if there is any school where organists for moving-picture houses are trained. Can you help me?

CLARE BEERS.

The Eastman Conservatory at Rochester, N. Y., has such a course.

CELEBRITIES UNITE IN ENGROSSING PROGRAM

Gabrilowitsch and Schmuller Interpret Sonatas—Substitution of Schumann for Beethoven a Surprise

When the high attainments of Ossip Gabrilowitsch and Alexander Schmuller were united in a piano and violin recital at the Town Hall, Monday evening, March 14, a program resulted which could not fail to be engrossing and stimulating beyond the routine of concerts of the kind. The violinist's art, already made familiar and favorably appraised at previous appearances both with orchestra and in recital, did not fully match that of his confrère, but his playing was not lacking in its characteristic good qualities. Juxtaposition with Gabrilowitsch is something of a test for any virtuoso, whatever the instrument he plays.

Brahms's D Minor Piano and Violin

Concerto began the program. Though his bowing was not always firm, Mr. Schmuller invested the Adagio with tonal beauty, and Mr. Gabrilowitsch played magically throughout. The violinist was heard alone in the Bach Chaconne, in which he used a sforzando accent to somewhat strident effect, but which was in the main very well played.

For Beethoven's D Major Sonata, Op. 10, Gabrilowitsch substituted Schumann's G Minor to which he brought poetry and fervor as well as tone of warmth and beauty. The change of program was unannounced and doubtless puzzled many in the audience. Concluding the evening, Beethoven's E Flat Major Sonata for Piano and Violin disclosed the most admirable characteristics of the art of both recitalists. The Allegro sparkled, the Adagio sang, and the Rondo was charged with vitality as well as beautiful tone.

TUCKERMAN AIDS GLEE CLUB

Anna Welch and Adele Kuesel Also Heard with Embler Chorus in Brooklyn

The Embler Glee Club of about twenty women's voices, Grace Couch Embler, conductor, made a very favorable impression in a concert at the Brooklyn Academy of Music on Tuesday evening, March 1. Earle Tuckerman, baritone, and Anna Welch, harpist, together with a club member of lovely voice, Adele Luttman Kuesel, were the soloists. Mr. Tuckerman was in splendid voice, and a group of songs including Florence Turner Maley's "Lass o' Mine," Geoffrey O'Hara's "The Wreck of the 'Julie Plante,'" the old Irish, "Would God I Were the Tender Apple Blossom," and O. Morgan's "Robin Goodfellow," was cordially received. Later in the evening when Miss Welch broke a string of her harp, Mr. Tuckerman entertained the audience with about six Negro Spirituals, during the time taken to repair the instrument. Miss Welch was applauded for several lovely solos. Miss Kuesel also won favor with her items.

The Glee Club sang among other interesting numbers, Gilchrist's "The Bells," Cadman's "Memories," Gaul's "List the Cherubic Host." Francis Moore accompanied Mr. Tuckerman.

A. T. S.

CLUB GIVES BENEFIT

Concert and Dance of Bel Canto Musical Society to Aid Students

For the benefit of needy music students, a concert and dance was successfully held by the Bel Canto Musical Society, Lazar S. Samoiloff, director, at the Waldorf, March 15. The artists were Gabriella Besanzoni, contralto, of the Chicago Opera; Sonya Yergin, soprano; Victoria Boshko, violinist, and Rudolph Polk, violinist, with Emil J. Polak and Lazar S. Weiner as accompanists. Numerous encores were demanded and were accorded by the artists. A final feature of the program was a ballet divertissement by artists from the Chalf Dancing School.

At the next meeting of the society, the date for which has not yet been announced, several prominent musicians will be appointed to act as judges of the students to be aided by the organization. There will be a discussion of future plans, and a lecture is expected to be a feature of the program. Among the persons prominent in music and society whom Mr. Samoiloff has interested in the work are the following, who acted as patronesses of the concert and dance:

Mrs. Charles Baker, Mrs. Sylvan Barnet, Jean Barondess, Mrs. Simon Baruch, Helen

Benson, Mrs. George Bernard, Gabriella Besanzoni, Mrs. J. B. Blackburn, Victoria Boshko, Mrs. Charles G. Braxmar, Mrs. Alexander H. Candlish, Mrs. J. S. Carvalho, Mrs. W. R. Chapman, Elizabeth A. Couran, Mrs. C. F. Dinnett, Mary Duffy, Mrs. Clifford Eagle, Mrs. Max Feldman, Mrs. John M. Gallagher, Mrs. L. Russell Gear, Mrs. Fernando Guarneri, Mrs. John Gulick, Mrs. M. R. Hambur, Mrs. Oscar Hammerstein, Mrs. Theodore Hardy, Mrs. DeRoda Helmuth, Mrs. T. B. Hilton, Mrs. Maurice Holt, Mrs. Axel O. Ihlberg, Mrs. John Jordan, Mrs. Charles Lediard, Mrs. William Thomas Matthews, Mrs. Katherine A. Martin, Mrs. Elizabeth S. O'Meara, Mrs. Seymour Oppenheimer, Mrs. Charles Otten, Mrs. A. B. Pewfall, Mrs. Henry LeRoy Pershall, Mrs. G. G. Schick, Mrs. E. H. Selleck, Mrs. Upton Slingluff, Mrs. G. M. Smith, Mrs. John Hudson Storer, Nina Tarasova, Mrs. A. B. Thurhuhn, Mrs. W. H. Van Tassel, Mrs. Arnold Volpe, Jessie S. K. Voss, Mrs. James H. Walwright, Mrs. D. K. Weiskopf, Mrs. E. B. Williams and Mana-Zucca.

KELLERMAN IN NEW FIELD

Baritone Leaves Church Work to Re-enter Concert Sphere

RICHMOND, VA., March 21.—Marcus Kellerman, baritone, who has been located in Richmond for the past four years as soloist at the First Baptist Church, has resigned to devote all his time to concert and opera work. He has not yet decided whether to make Chicago or New York his headquarters.

Mr. Kellerman has toured the United States and Canada several times with some of the leading orchestras. With the New York Symphony, Walter Damrosch, conductor, he appeared in eighty-eight concerts on a coast-to-coast tour, and he has been soloist with the Minneapolis Symphony. During the past season he has filled several important engagements. Of these one of the chief was in Washington, D. C., where he took a leading rôle in the National Opera Company's three performances of "Aida." He has also been engaged for three appearances in Atlantic City for the seventh consecutive season. He has already been booked for an appearance with the Cincinnati Symphony, Eugen Ysaye, conductor, next season. Early in the fall he will make an extended tour of the South. Mr. Kellerman is under the exclusive management of Jules Daiber.

Prokofieff Song Featured on Koshetz Program

On Nina Koshetz's recital program at the Town Hall on Easter Sunday afternoon will be a song by Serge Prokofieff, sung for the first time in America. Mme. Koshetz's program will include eight songs presented for the first time, four of which are dedicated to her. Among these, besides the Prokofieff number, is Rachmaninoff's "Dissonance."

Blind Musicians Heard in Concert

The playing of two totally blind organists was the feature of a concert by the students of the New York Institute for the Education of the Blind. Blind students offered the entire program which ranged from easy roundels for the younger entertainers to difficult piano and organ solos. It also included a demonstration by the primary students of a method for teaching music to the

blind by physical means. A Serenade by Widor, a duet for piano and organ with Anthony Luppino at the piano and Theodore Taferner at the organ were enthusiastically received by the audience. Frances Sievert was the other organist. Others who participated were Rose Taub, Frank Smith, Bessie Gotreich, Rachel Worobesky, Anna Yaeger, Emma Knock, Florence Quinn and a chorus of students.

Engagements for Earle Tuckerman

Engagements scheduled for Earle Tuckerman, baritone, for the next few weeks, include an appearance as soloist in an Easter cantata production at Passaic, N. J., on March 30. On March 31 he takes part in a benefit concert at the DeWitt Clinton High School; on April 14, he sings for the Women's Club of Orange, N. J., and on April 21, appears in Aeolian Hall. On March 24 he took part in Moore's "The Darkest Hour," produced with orchestra and festival chorus at the Chapel of the Intercession.



MARY MELLISH

Soprano

METROPOLITAN OPERA CO.

is singing

Ma Little Sunflower,
Goodnight

by

FREDERICK W. VANDERPOOL



Adelaide Gescheidt

"Creator of Dependable Singers"

SOLE TEACHER

OF

Irene Williams

Judson House

Fred Patton

Alfredo Valenti

and many others holding positions in the musical world.

Phone { Circle 1350
Schuyler 2247

Studio { 817 Carnegie Hall
347 West 84th St., N. Y.

"Musical America's
Guide for 1921"

Is Nearing Completion

ORDER YOUR COPY NOW!

Price \$2.00

IT will be the standard reference book, because it will contain data on the musical resources of this country to be found in no other book.

Address: CIRCULATION DEPARTMENT

MUSICAL AMERICA'S GUIDE, 501 Fifth Ave., New York

Waives Five Days' Clause When Musician Marries in Boston

BOSTON, March 9.—Irma Seydel, the well-known violinist, daughter of Mr. and Mrs. Theodore Seydel, of 15 Warwick Road, Brookline, was married yesterday afternoon in the rectory of All Saints' Church, Brookline, to William Dunbar, a member of the theatrical profession. The ceremony was performed by the Rev. Barrett P. Tyler, pastor of the church. Miss Seydel was preparing to fulfill an engagement in Savannah, Ga., where she is to appear as soloist with the local orchestra, and the five days' clause, obligatory in this state before a marriage, was waived by Judge Charles F. Perkins of the Brookline district court.

W. J. P.

Estelle Wentworth Scores in Englewood, N. J.

ENGLEWOOD, N. J., March 8.—For the Peoples' Institute Estelle Wentworth, soprano, appeared here in concert on March 3, singing in Liza Lehmann's "Persian Garden" with Alma Hopkins Kitchell, contralto; John Barnes Wells, tenor, and James Stanley, bass. She had a marked success in her solos in the work, and later duplicated it in her singing of the familiar aria of *Lia* from Debussy's "L'Enfant Prodigue," and songs by Aubert, Fourdrain. She was obliged to give an encore.

Arthur Hackett Repeats Success with Indianapolis Männerchor

INDIANAPOLIS, IND., March 12.—Arthur Hackett, tenor, proved himself the same favorite as last season, when he appeared again as soloist with the Männerchor, under the direction of Hans Biedermann of Chicago, on the evening of March 5. Mr. Hackett sang a program which included the "Prize Song" from Wagner's "Meistersinger" and a number of American songs, which found great favor. Mrs. Arthur Monninger provided worthy accompaniments.

P. S.

Mabel Garrison created a furore when she appeared in New Orleans on March 2. Under the auspices of the Philharmonic Society, she sang to a capacity audience. George Siemomn was the accompanist.

Temperament Synonymous with Bad Temper, Idelle Patterson Thinks

Coloratura, After One Successful Season, Planning for Another

SO successful was Idelle Patterson in her Carnegie Hall recital last fall, and in her other appearances of the season, that she has already arranged to give another Carnegie Hall program next November. Seen recently by the writer, the coloratura soprano expressed herself as intending to surpass next fall her performance of even this season. At the moment of the interview Miss Patterson was still flushed with the success of an appearance at the Academy of Music in Brooklyn, and there was a mass of American beauties, tribute from an admirer, in her sitting room to challenge her own good looks.

At a recent New York appearance Miss Patterson dashed off the high E's of the "Queen of the Night" aria from "The Magic Flute" so nonchalantly that some remark on her phenomenal voice seemed in order. The singer proved to be in no mood for compliments, however.

Can Take High F

"The range of my voice is even higher than E," she explains. "I can take a high F, but I by no means consider myself the possessor of a freak voice, and I don't want people to accept or reject my singing on that basis. The high E is not very unprecedented. Don't you remember how Hempel used to bring down the house when she sang the aria in 'The Magic Flute' at the Metropolitan? There are other well-known singers with ringing top notes in their high registers"—but they are not, she might have added, easy to name off-hand.

Inquiring as to the ease with which Miss Patterson appears to acquit herself of what are, at the very least, unusual feats, the interviewer learned that the singer attributes her sustained command of her powers to the fact that for the usual prima-donna temperament she substitutes a husband and a dog. Her hus-



Idelle Patterson, Coloratura Soprano

band, A. Russ Patterson, is familiar to New Yorkers as a teacher of voice.

Miss Patterson declares that she refuses to get herself into an excited, nervous condition before singing, for she believes that the temperament which is supposed to be so indispensable to a sing-

er's success is really no more than bad temper. And she would owe to a better cause than that any inability to maintain her art of song at its highest possible level.

A. M.

Messrs. Arnold and Searle Give Recital in Hackensack, N. J.

HACKENSACK, N. J., March 2.—Norman Arnold, tenor, and Chester B. Searle, organist, gave a joint program last evening at the Second Reformed Church under the auspices of the Civic Department of the Woman's Club of this city. Mr. Arnold confined himself entirely to songs in English, ranging from Handel's "O Sleep, Why Dost Thou Leave Me?" and songs of Grieg and Dvorak to American songs by Dunn, Vanderpool, Lieurance, Penn, McGill, Mr. Searle's "A Pipe Dream" and David Guion's arrangement of the Negro spiritual "Swing Low, Sweet Chariot." He was received with marked favor. Mr. Searle demonstrated his skill as organist in works of Guilman, Greig, Dvorak and Paderewski, as well as in accompanying Mr. Arnold admirably at the piano.

A capacity audience greeted Giovanni Martinelli, tenor, and Muri Silba, pianist, at the last of the Warfel World Famous Artist series in the Fulton Theater, Lancaster, Pa.

Mrs. Florence Evans was a successful soloist with the Orpheus Club in Columbus, O., recently.

MARCELLA CRAFT

Again Triumphs With the Chicago Opera Company as Gilda in "Rigoletto" in Pittsburgh on March 12th, 1921, With Ruffo and Bonci in the Cast

"The cast represented the best singing voices the company contains. First of all, there was admirable Alessandro Bonci, the gorgeous, ear-deafening Titta Ruffo, and the freshest of all the Chicago voices, Marcella Craft. Marcella Craft as 'Gilda' was sympathetic and youthful and her voice was pliable and sure. She sang her 'Caro Nome' exquisitely, and her contribution in 'Love Is the Sun' was a tender moment. Marcella Craft has a feeling for coloratura and floridura that will shortly rank with the great ones, as exemplified by Tetrazini, Galli-Curci et al. She made a profound impression last night, both in stage deportment and technique."

PITTSBURGH SUNDAY POST, MARCH 13, 1921.

"Marcella Craft, in the role of Rigoletto's daughter, gave a performance so full of pathos, so basically sympathetic that the audience was willing to overlook the few incongruities that appeared in her work. Truly, Miss Craft's 'Gilda' may well be likened to Julia Marlowe's 'Ophelia' in that it holds the listener with the same charm and intensity, could it be that the Shakespearean masterpiece were only set to music."

PITTSBURGH SUNDAY LEADER, MARCH 13, 1921.

"Marcella Craft sang the role of 'Gilda.' Her voice is flexible and of good tone, and she uses it with unusual understanding of its limitations as well as its possibilities. In her acting she was simple, sincere and quite effective."

PITTSBURGH GAZETTE TIMES, MARCH 13, 1921.

"First of all must be mentioned Marcella Craft, a comparatively new soprano, who sang 'Gilda,' daughter of Rigoletto, the hunchback jester of the Duke of Mantua; then Titta Ruffo, as Rigoletto and Virgilio Lazarri as the assassin, Sparafucile. The grand demonstration of applause came at the close of the third act, and it was so prodigious and persistent, calling Ruffo and Miss Craft before the curtain, as to become decidedly boring, not to say offensive. Marcella Craft is gifted with a high and limpid soprano of which more is sure to be heard in the near future. Notes higher than can be reached by any but a small few came to her with facility and she sustained them admirably."

PITTSBURGH DISPATCH, MARCH 13, 1921.

"Especially captivating was Miss Craft whose exquisite lyric soprano was heard to advantage both in solo and ensemble work."

PITTSBURGH PRESS, MARCH 13, 1921.

Miss Craft Is Available for Concerts and Oratorio

EXCLUSIVE MANAGEMENT

M. H. HANSON, 437 Fifth Ave., New York

HARRIET SCHOLDER

A PIANIST
of POETRY
and POWER



Miss Scholder has many qualities that go into the making of AN INTERESTING PLAYER—A CRISP TOUCH, A HIGH DEGREE OF CLARITY and TECHNICAL ACCURACY and A CONSIDERABLE DYNAMIC RANGE. Her program last evening demanded imagination in evoking a variety of moods. There was POETRY, as well as BREADTH in her playing of Schumann and she was singularly successful in conveying the air of remoteness and mystery that hangs about "La Soiree dans Grenade" and "La Cathedrale Engloutie."

NEW YORK TRIBUNE.

Her performance of Schumann's C major fantasia alone would have MADE RECOGNITION IMPERATIVE, for here SHE DISPLAYED A TRULY MASCULINE POWER, and AN AUTHORITY SWEEP OF EXPRESSION. But Miss Scholder added a group of Debussy in FINELY CONTRASTING DELICACY OF COLOR, and then finished with Chopin, CONFIDENTLY AND UNDERSTANDINGLY INTERPRETED.

NEW YORK EVENING MAIL.

Management: DANIEL MAYER, Aeolian Hall, New York
Steinway Piano.

VERNON ARCHIBALD

BARITONE



Photo by
E. F. FOLEY

New York Morning Telegraph

"A baritone worthy of more than passing notice. His voice is full and resonant, and he uses it with polish and skill. His program . . . delivered with style and intelligence."

New York Herald

"He has a beautiful voice . . . interprets his songs with fine, artistic effect."

New York Evening Mail

". . . Showed an excellent legato, finished phrasing, and tasteful shading."

New York World

"His phrasing and diction are both excellent."

New York Evening Telegram

"Tone of a very agreeable texture . . . fine, even, style."

Concerts — Recitals
Oratorios — Festivals

NOW BOOKING

Concert Direction:

M. H. HANSON

437 Fifth Ave. New York City

Unique Musical Figure Lost in the Passing of N. Coe Stewart

WITH the passing of N. Coe Stewart, who died at Flushing, Long Island, on Feb. 28, the American musical world lost a unique figure. Mr. Stewart was born in western Pennsylvania, July 12, 1837. He was always interested in music and during the Civil War traveled through Pennsylvania and Ohio, organizing singing classes in schools and promoting patriotism by use of patriotic songs. Thus he was the forerunner of the war-community song leader.

Shortly after the close of the Civil War Mr. Stewart went to Cleveland and established a conservatory of music there. At the time there was dissatisfaction with the prevailing musical work in the public schools, and Mr. Stewart was made supervisor. It had been the custom for the supervisor of music to go about from school to school giving instruction in as many schools as he was able to reach. Mr. Stewart originated the plan of requiring every teacher to teach music. He instructed the teachers and the teachers instructed the pupils. Mr. Stewart himself instructed the high school pupils.

At the first high school commencement after he was appointed he electrified the audience by producing the "Hallelujah Chorus" from the "Messiah," and excerpts from "Elijah." For more than thirty years from that time Mr. Stewart was the musical leader of Cleveland.

Mr. Stewart, in his musical capacity, was the center of many public occasions of both local and national interest. These were not only musical but patriotic as well. In 1876 he conducted the Centennial Chorus of 500 school children in the Public Square in Cleveland. In 1881 he conducted the chorus of the Central Musical Association at the Masonic burial of President Garfield in Lakewood Cemetery, in Cleveland. This association which Mr. Stewart had originated was an oratorio society which remained in existence about fifteen years. It was the first society which made it possible to

bring artists of the first rank to Cleveland.

Led Thomas Orchestra

In 1883 Mr. Stewart had the unique honor of conducting the Theodore Thomas Orchestra, the first time Mr. Thomas had relinquished his baton to another. With the orchestra there appeared a large chorus with Emma Juch, then at the height of her career, as soloist. In 1893 he was the head of the music department of the World's Fair at Chicago, having charge of the musical exhibits from all countries. The same year he conducted a performance of "The Heavens Are Telling," from "The Creation," sung by a chorus of 5000 at the Sängerkongress in Cleveland. This was the first time an American conductor had appeared at one of these German functions. Annually he conducted choruses of 1000 school children in the Public Square on Memorial Day, and on one occasion conducted the Boston Symphony with a large chorus at a testimonial given in his honor by the G. A. R. in recognition of his Memorial Day work.

Mr. Stewart's work as supervisor of music in the public schools lasted for thirty-eight years, and during that time he was active in many other directions. Among the most important of these was the originating of the Music Teachers' National Association. Theodore Presser organized the association on outlines conceived by Mr. Stewart, and Mr. Stewart was its president for a number of terms. He was also the first president of the music department of the National Education Association which really placed music on an educational basis. Another of his activities which was of great benefit to the city of Cleveland was Star Course, which brought prominent musical and other attractions to the city.

On his retirement Mr. Stewart settled at Flushing with his wife and children. At a meeting of the Board of Education in Cleveland, on Feb. 28, resolutions were unanimously adopted expressing the regret of the board at the death of Mr. Stewart and its appreciation of his long services.

BRILLIANT SINGERS IMPRESS BALTIMORE

Nielsen and Arthur Hackett Give Recitals—Peabody Chorus Appears

BALTIMORE, MD., March 12.—Alice Nielsen, soprano, closed the series of recitals at Stieff Hall last night, having as her associate the Baltimore cellist, Bart Wirtz, who contributed groups of solos. Miss Nielsen sang arias of Mozart and songs in French and in the vernacular with a charm that was much appreciated by the large audience. This series of recitals marks the interest that is taken by many who are not usually represented among the audiences at regular musical events. This is due to the broad-minded attitude of George and Frederick P. Stieff, who have presented the series regardless of commercial consideration. The cozy hall affords an ideal place for these intimate recitals, and each of the series has carried definite art value.

Arthur Hackett, tenor, with Constance

Freeman Hackett at the piano, gave the eighteenth recital of the Friday afternoon course at the Peabody Conservatory of Music, March 11. Throughout a representative program there was given evidence of fine vocal qualities, and in the Graduale from the E Flat Mass of Mrs. H. H. A. Beach, contrast was provided through the organ accompaniment supplied by Herbert Knight. Among American songs were several by Edward Horman and Griffes.

The first concert of the season given by Peabody Conservatory Chorus, Harold Randolph, conductor, March 15, attracted a very large audience. The chorus was heard to advantage in works of Palestrina, Monteverde, Bach, Pedrell, Nicolai, Brahms, Moussorgsky, Rimsky-Korsakoff, and in several Negro Spirituals. Irma Payne, soprano; Robert Ballard, baritone; Herbert Knight, organ; Bertha Thiele Robertson, harp; Herbert Bangs, violinist, and Katherine Simmerman, pianist, contributed to the program.

F. C. B.

Albert Spalding Plays to Appreciative Audiences in Iowa Cities

WATERLOO, IOWA, March 19.—Albert Spalding appeared in the last of the Ross Conservatory Artists' series on March 3, playing to an appreciative audience of about 1000 persons. The recital was in four parts and at the end of each he was recalled many times. No small share of the enjoyment of the program was due to the artistic work of the accompanist, André Benoist. Mr. Spalding gave a concert in the Coliseum at Clinton, Iowa, on Feb. 28, before a large audience. While in Clinton, he was entertained at the home of Homer I. Smith, who was his shipmate on the steamer California when both journeyed to Italy to join the American aviation service.

B. C.

Gunster in South Carolina

HARTSVILLE, S. C., March 20.—Coming from a series of appearances in Canada, Frederick Gunster, tenor, gave a recital at Coker College here on Feb. 28, pre-

senting a program of French, Norwegian, Russian and American songs in masterly style. He was recalled several times after each group and had to break a rule of his recital-giving in order to repeat three programmed songs. One of the interesting features of his visit here was an impromptu miniature recital given on the day following his concert. This was for the benefit of the colored servants employed at the college. Students and faculty members were also present to applaud his singing of Negro Spirituals.

Memory Contest Creates Enthusiasm in Richmond, Va.

RICHMOND, VA., March 12.—The greatest interest and keenest competition is being manifested in the music memory contest which is now in full swing in Richmond. Some 6500 people will enter this contest with a representation of one pupil for every fifteen enrolled scholars in the public schools. Handsome prizes offered will be turned over by the win-

ning team to a music fund. Every musician of note in Richmond is co-operating, and concerts are being given daily in the various auditoriums throughout the city. The music houses have issued lists, and are holding talking-machine recitals to aid the pupils in the contest. Prominent among those connected with the enterprise are: Mrs. Frank D. Williams, chairman music committee; Henry Litchford, chairman finance committee; Dr. Douglas Freeman, editor of the *News Leader*, general chairman, and Walter C. Mercer, director of music in the schools. G. W. J., Jr.

Merle Alcock Will Appear as Soloist for Six Festivals



Merle Alcock, Contralto

The conclusion of a busy season brings Merle Alcock, contralto, engagements for appearances as soloist in six leading festivals. On April 7 she fills a return engagement with the New York Oratorio Society, in its production of Sophocles' "Iphigenia." On May 13 she goes to Mt. Vernon, Iowa, for a date as soloist with the Chicago Symphony; on May 19, to Ann Arbor, Mich., to appear in Mendelssohn's "Elijah"; on May 27, to Bethlehem, Pa., to sing with the Bach Choir; on May 30, to Evanston, Ill., for the North Shore Festival, in which she will take part in the presentation of Bach's "St. Matthew Passion," and finally to Norfolk, Conn., where she will again sing in the "Elijah."

Credit for Loraine Wyman

It was erroneously stated in the March 12 issue of *MUSICAL AMERICA* that Loraine Wyman used at her Little Theater appearance recently one of the French folk-songs harmonized by Gustave Ferrari and published in his collection, "Refrains de France," by G. Schirmer. Miss Wyman did use a song harmonized by Mr. Ferrari, but it was of a version collected by her in French Canada and not yet published.

DAVID BISPHAM

Singer & Teacher of Singing
44 West 44th Street • New York

JEANNE GORDON

CONTRALTO
METROPOLITAN OPERA CO.
Mgt.: Universal Concert Bureau, Inc., Ralph J. MacFadyen
54 West 50th St., New York

FRANCESCO LONGO

PIANIST-ACCOMPANIST
On Tour this Season with
TETRAZZINI
c/o Musical America, 501 5th Avenue, New York

SCHOLA CANTORUM IN MUSIC OF HISPANIA

Marguerite d'Alvarez Shares Applause as Soloist with Chorus

Iberian music again occupied the Schola Cantorum at the second subscription concert of its twelfth season, given in Carnegie Hall, Wednesday evening, March 16, when Marguerite d'Alvarez, contralto, appeared as soloist with Kurt Schindler's enterprising choral organization. With the exception of three sections of Palestrina's "Missa Papae Merelli," which began the program, the evening was devoted to Spanish compositions representative of Andalusia, Catalonia, Galicia, the Basque country, and even the Island of Mallorca, the Hispanic "Illa Daurada." The youthful, fresh-toned chorus has never sounded better, and it is a pleasure to recognize and record the further progress it has made in a purely technical way, while bearing high its somewhat individual standards of program-making.

The leap from Palestrina to Morera, Nicholau, Noguera and others who have preserved for posterity the beauties of traditional airs, was not an uncomfortable one. Perhaps no other choral writers of the day seem so characteristically the heirs of the old church polyphonists, whose methods they have discreetly and proficiently applied to the elaboration of ready-made dance and ballad tunes of folk origin.

It had been intended to sing the Palestrina Mass in its entirety, but because of its length only the Kyrie, Gloria and Credo were utilized at this concert. The Mass contains some of the noblest a cappella singing in all the cathedral-like music of the old liturgy. It was effectively sung, if not with the organ-stop manipulation of the voices which gave to the presentation of similar

numbers by the Vatican choirs their astonishing dynamics and variety of nuance.

New among the Spanish choral ballads were Morera's "L'Empurda," a Sardana for men's chorus, sung a cappella; Nicholau's "Entre Flors," a mystic idyll which tells of the Christ-Child among the flowers, (also for the men, a cappella); and Noguera's Mallorcan "La Sesta." Other numbers were Ribo's "L'Hereau Riera," Nicholau's "La Mort del Escola," Morera's "Sota del Olm," and "La Sardana de las Monjas," and Mr. Schindler's own admirable arrangements, the traditional Catalan folk-tune, "Fum, Fum, Fum," and "El Paño Moruno." Of the first-time works, Morera's Sardana of "The Empurdan Valley" was perhaps the most fascinating in melody and the most interesting structurally. "The Dance of the Nuns," "Under the Elm" and "The Silver Smith," well remembered from earlier programs, gave keen pleasure in the rehearing, as did "La Mort del Escola." While there was no escaping the effect of sameness which an entire program of this music was certain to give, the numbers of themselves were of a beauty to prevent satiety or weariness. The singing of the chorus, while not always flawless in pitch and attack, had an enthusiasm not to be denied, and many passages were invested with tone of the loveliest quality.

Mme. d'Alvarez sang two groups of Spanish songs, ten in all, programmed as new. In the first were "La Mare de Déu," a Catalonian ballad by Nicholau of quiet and pensive charm, which the contralto projected very skillfully. A Basque Cradle Song, "Din, Dan, Bole-ran," was liked so well it was repeated. Manuel Garcia's Polo de Zarzuela, "El Criado Fingido," to which Bizet is said to have gone for the inspiration of his Intermezzo to the fourth act of "Carmen," was one of the five songs of this group. A shepherd folk-song of old Castile, "Los Pastores de la Sierra," arranged by Mr. Schindler, was an altogether delightful number of the later solo group, made doubly effective by a lovely soprano obbligato beautifully sung by Lillian Gustafson against the darker and heavier tone-quality of the contralto phases. It was repeated.

Mme. d'Alvarez sang with her customary opulence of tone and her ability to impart pictorial quality to her interpretations, marred at times by her use of thick and unmusical chest tones and by breathy production. Mr. Schindler was her accompanist.

Mr. Land Singing Vanderpool Song

Harold Land, New York baritone, has been singing Vanderpool's song, "The Want of You," in a number of his programs this winter. Recently he sang the song on four programs in one week, as soloist with the Women's Choral Society in Jersey City, Arthur D. Woodruff, conductor, at the Morning Musical at Syracuse, N. Y., as soloist with the New York Lyric Club at the Hotel Astor and at his appearance at one of the musicals of the Rubinstein Club of New York.

MISS DU CARP HEARD AGAIN

Pianist Plays Tastefully Arranged Program at Second Recital

With a program arranged as tastefully as it was presented Marie-Magdeleine Du Carp gave her second piano recital of the season at Aeolian Hall, Wednesday afternoon, March 16. A group of early French numbers and the Bach-Blanchet Fuga was succeeded by a larger group of Chopin—six preludes, the Bacarolle, the G Sharp Nocturne and the Military Polonaise—which in turn gave place to the Schubert-Liszt "Erl King," "Hark, Hark, the Lark" and Liszt's "Neapolitan Tarantella."

Throughout these numbers, particularly during the earlier portion of the program, Mme. Du Carp evinced musical feeling for the more placid elements of her art. Lack of muscular and emotional vigor prevented her rising very high in the Chopin or scaling the peaks of virtuosity in her final group. But her playing was nevertheless marked by good taste, a musical if slender tone, and volent finger work. With such equipment she essayed very successfully the works of Couperin, Scarlatti and Rameau. Her audience applauded her efforts repeatedly.

Schelling Now a Mayer Artist

Ernest Schelling, noted American composer-pianist, who interrupted his concert career to enlist with the American army during the war, will resume playing next season under the management of Daniel Mayer. The association is not a new one, as Mr. Schelling's appearances in London several years ago were directed by Mr. Mayer. It will be recalled that in addition to giving recitals in the principal American cities Mr. Schelling has been a frequent soloist with all the leading American orchestras.

Adele Parkhurst Successful in Minneapolis

Adele Parkhurst, soprano, has returned from a successful concert tour which included an appearance as soloist with the Minneapolis Symphony. She made a marked success in this engagement, both in the florid and lyric passages of the "Qui la Voce" aria from "I Puritani" and the "Depuis le Jour" from "Louise." It is said that over 500 persons who had been attracted by the report of her success had to be turned away from a later concert in which she appeared at the Scottish Rite Auditorium. Miss Parkhurst is an artist-nupil of Wilfried Klamroth of New York.

Park Community Orchestra Plays at Lenox Little Theater

The Park Community Orchestra, Jacques L. Gottlieb, conductor, was heard in concert on the afternoon of March 20, at the Lenox Little Theater. The soloists were Helen Benson, soprano, and Bianca del Vecchio, pianist. Miss Benson offered an aria from "Hérodiade"

and a group of songs. Miss del Vecchio was heard in numbers by Chopin and Liszt. The orchestra played Schubert's "Unfinished" Symphony, Luigi's "Ballet Egyptian" and shorter numbers. Lazar Wiener was accompanist for Miss Benson.

SAMAROFF PLAYS AGAIN

Aided by Stokowski, She Gives Her Seventh Beethoven Recital

The seventh and last but one of Olga Samaroff's Beethoven recitals took place at Aeolian Hall, Thursday afternoon, March 17. She chose for her penultimate program three from the master's last and greatest period—the E Minor Sonata, Op. 90, the A Major, Op. 101, and the A Flat, Op. 110. Between the second and third works, Leopold Stokowski, the pianist's husband, gave his last talk on Beethoven's "third period."

The pianist brought to all three works so much personal revelation of their individual beauties that the audience was not only informed anew of their incomparable nobility but was warmed by being brought very close to the heart of Beethoven's work.

Percy Hemus Well Received in Recital in Memphis, Tenn.

MEMPHIS, TENN., March 14.—Under the local management of the Memphis Musical Bureau, Percy Hemus, baritone, was heard in recital on the evening of March 11, at Goodwyn Institute. Beginning with Dvorak's "Hear my Prayer," Mr. Hemus offered a program which included numbers by Godard, Hahn, Wagner, Johns and Curran. He also was given much applause for his singing of Irish songs and Negro spirituals. Gladys Craven was the accompanist. S. B. W.

Tracey Pupil Heard with Cincinnati Symphony

CINCINNATI, March 21.—Two ambitious arias were chosen by Charlotte Sandman, coloratura soprano, for her appearance as soloist with the Cincinnati Symphony, Eugen Ysaye, conductor. They were the "Charmant Oiseau," from "Perle de Brasil," by David, and the Shadow Dance from Meyerbeer's "Dinorah." Her tones rang true to pitch, and her interpretations proved authoritative. Miss Sandman is a product of Cincinnati studios. Her teacher is Minnie Carey, at present, and previously to coming under Miss Carey's tutelage she was a student at the Cincinnati College of Music. Miss Sandman was engaged for this appearance without a hearing, on the recommendation of Miss Carey.

Bethlehem Hears Dr. Wolle in Illuminating Lecture on Bach Work

BETHLEHEM, PA., March 12.—One of the most enjoyable musical events of the season was the recent lecture-recital given by Dr. J. Fred Wolle, conductor of the Bach Choir, who played Bach's "Variegated Goldberg Air" on the organ of Wesley Methodist Episcopal Church before a large audience. Dr. Wolle told how the work came to be composed and explained the thirty short parts of the composition. Howard J. Wiegner, baritone, sang Bach's "Mighty Lord and King All Glorious." Marked talent was shown by several young violin pupils of Pauline Michel at a recital recently in the auditorium at the Moravian College for Women. R. E. S.

Boston Symphony Ensemble Provides Programs in Club Series

BOSTON, March 9.—The Boston Symphony Ensemble furnished the complete program at the Sunday afternoon concert of the Boston Athletic Association. This was imperative on account of the inability of Jose Mardones, basso of the Metropolitan Opera, to be present by reason of illness. The program as originally announced was carried out, save that there was an English horn solo by Mr. Stanislaus, a piano solo by Alfred De Voto and a quartet of strings, each substituting for the Mardones numbers. There was the usually large audience and Conductor Augusto Vannini with the soloists pleased as formerly. W. J. P.

ALBERTO BIMBONI

Voice Teacher

Coach for Opera and Recitals
327 West 76th Street New York City
Telephone: Schuyler 3430

MAE D. MILLER

Teacher of Singing

Head of Vocal Departments:
Allentown (Pa.) Conservatory and
West Side Conservatory, Bethlehem, Pa.
New York Studio: 827 Carnegie Hall

ETHEL CAVE-COLE

PIANIST—ACCOMPANIST

Season 1920-21 on tour with
SOPHIE BRASLAU
57 W. 58th St., New York
Phone Plaza 2450

UMBERTO



BEDUSCHI

Tita Ruffo says of Sig. Beduschi:

"The UNEXCELLED MASTER of SINGING"

VOICE PLACING—ITALIAN METHOD
COACHING FOR OPERA, ORATORIO, CONCERT

Summer School Starting June 1st

SUITE 70, AUDITORIUM BUILDING, CHICAGO

CAROLINA LAZZARI

Prima Donna Contralto, Metropolitan Opera Co.

New Management:
METROPOLITAN MUSICAL BUREAU
33 West 42nd St., New York.

SPALDING AND GODOWSKY FIGURE IN JOPLIN EVENTS

Violinist and Pianist Attract Crowded Houses with Noteworthy Recitals—
Ladies' Symphony Plays

JOPLIN, Mo., March 19.—Albert Spalding, violinist, appeared under the auspices of the Fortnightly Music Club in the high school auditorium on March 8, playing an interesting program with skill and musicianship. André Benoist, as accompanist, added much to the success of the recital, which was the last of the winter series sponsored by the club. Ralph L. Burke, the newly elected president of the organization, spoke briefly about next season's series.

Leopold Godowsky, pianist, was heard by a crowded house on March 10, at the New Joplin Theater, under the local management of the Ralph L. Burke Music Company. He was given several ovations during the evening and responded with several encores. His program was a finely balanced one and throughout his performance was of a remarkable order.

The Apollo Club, composed of local male singers, sponsored two performances of the Ladies' Columbia Symphony Friday evening, March 11, and Saturday afternoon, March 12. They were fine concerts with a number of excellent solo numbers. L. A. W.

ST. JOSEPH RESPONDS TO CALL OF KREISLER'S ART

Werrenrath and Jacobsen Heard for First Time in Final Concert of Winter Series

ST. JOSEPH, Mo., March 18.—Fritz Kreisler appeared at the St. Joseph Auditorium, under the local direction of Mrs. Francis Henry Hill, on March 9. Mr. Kreisler's program included three movements from Concerto No. 2 in D Minor by Wieniawski, and the Bach Chaconne. It was very apparent that as far as the audience was concerned the high spot of the evening was reached when Mr. Kreisler played several of his own transcriptions. At the close of the last number not a person in the audience made any effort to leave and the ap-

plause continued until the artist reappeared and played his "Caprice Viennois," after which he was again recalled. The house was the largest at any concert in St. Joseph this season.

On March 14 Mrs. Hill gave the last number of her concert course, presenting Reinold Werrenrath in joint recital with Sascha Jacobsen. Neither of these artists had ever appeared in St. Joseph before. Mr. Werrenrath sang four

groups, and Mr. Jacobsen played three. Mr. Ross was accompanist for the violinist. The program was especially well chosen, and both artists had to give several extras.

St. Joseph musicians are now looking forward to the next big event here, the Spring Festival, April 4 to 8, which will be given in connection with the Music Supervisors' National Conference. G. H. S.

YSAYE FORCES PROVIDE

Visit of Cincinnati Orchestra, Feature of Week—City Musicians Also Provide Concerts

SYRACUSE, N. Y., March 13.—The Morning Musical, Inc., and the Salon Musicale united in bringing the Cincinnati Symphony to Syracuse Monday evening. A crowd which filled the Wieting Opera House to its doors greeted with enthusiasm these well equipped musicians who responded to every wish of their great conductor, Eugen Ysaye. The charm and smoothness of the Saint-Saëns symphonic poem, "Le Rouet d'Omphale," captivated the audience as did also the closing number, Delibes's familiar suite, "Sylvia."

At the conclusion of the program the audience was reluctant to leave and waited patiently for some minutes, hoping to hear an additional number.

The César Franck Symphony proved the most interesting item, a finely rounded reading of this superb work being given. Much credit for the successful conduct of the event is due Mrs. Charles C. Crouse and Mrs. Harry Leonard Vibbard, both skilled in the management of musical affairs.

A concert of unusual merit was given by Syracuse artists in a Bach-Schumann program at the Mizpah Auditorium, March 9, the Morning Musicals, Inc., tendering it to its members and guests. Harry Leonard Vibbard opened the program artistically with the Bach G Minor Fantasie and Fugue. Mrs. Florence C. Hartman delighted her listeners with the aria, "My Heart Ever Faithful," by Bach, in which orchestral accompaniment was provided by Mr. Bartel and Mr. Chadwick, first violins; second violins, Theodore Rautenberg, Jr., and Verna Ortloff; viola, Aurin

MUSIC FOR SYRACUSANS

Chase; 'cello, Ernest Mahr; bass, Rudolf Miller, and Mrs. Goldie A. Snyder at the piano. Conrad Becker conducted.

The Bach E Minor Concerto for Violin, was played by Mrs. A. Dean Dudley in excellent style. Mrs. Ada Shiman Kincaid accompanied her. Mrs. Augusta Lee and Mrs. Eunice Bryant, local singers of ability, added to the program. The Schumann Quartet, Op. 47, given by Mrs. Goldie A. Snyder, pianist; Conrad Becker, violinist; Aurin Chase, viola, and Ernest Mahr, 'cellist, was received with enthusiasm. The playing of Mrs. Lucy Rutledge MacKeever, violinist, and Mrs. Mildred Faulkner Rice, harpist, called forth a hearty response.

The last program of the Salon Musicale at the home of Mrs. William Garnder proved a fine one. Raymond Wilson, pianist of Syracuse University, in three groups, revealed his interpretative powers. Constance Durston sang an aria and group of songs with intelligence and beauty of tone. George Patten, baritone, showed a fine voice and style. Geraldine Arnold and Mrs. Gladys Bush were worthy accompanists. L. V. K.

FRIEDMAN AND SEIDEL PLAY IN PROVIDENCE

Make First Local Appearances in Joint Recital—Rosen, Rea and Neilsen Among Other Visitors

PROVIDENCE, R. I., March 19.—The final concert of the Steinart series on March 7, brought Ignaz Friedman and Toscha Seidel to the Shubert Majestic, and on the same afternoon at the E. F. Albee Theater, Max Rosen and Virginia Rea gave a joint recital. In the former case both artists appeared for the first time and each scored an emphatic success. Rosen and Rea, the latter a newcomer, drew a good house and were given a cordial reception. Frederick Persson accompanied both artists admirably.

The following Tuesday brought the Boston Symphony, with Alice Neilsen, soloist. Mendelssohn's "Scotch" Symphony, the Prelude to "Lohengrin" and the "Tannhäuser" Overture were the orchestral numbers and two Mozart arias were sung by Miss Neilsen.

Last Sunday afternoon Erika Morini amazed an audience at the Shubert Majestic. Brought here under the auspices of the Chopin Club, and playing for the benefit of the Eleanor Beeckman Emergency Relief Fund, she created the sensation of the season.

At Memorial Hall, March 15, Loyal Phillips Shawe, baritone, gave the most successful local recital. Beatrice Warden played well as accompanist. A. P.

Norman Jollif has been engaged to sing the baritone part in Gounod's "Redemption" with the Brooklyn Oratorio Society, March 21.

Janet Van Auken

Soprano



Wins unanimous
praise from
critics who at-
tended her New
York Debut Re-
cital in Aeolian
Hall, March
10th, 1921

New York Tribune, Mar. 11:—"... Her singing was in general marked by good taste and her interpretations by intelligence."

New York Morning World, Mar. 11:—"... A rich soprano voice and plenty of volume. Knows quite a bit about singing and should have a future. ... Her diction is good in the various languages."

New York Evening World, Mar. 11:—"... A promising soprano. ... Her big voice of most agreeable timbre is good to hear."

New York Sun, Mar. 11:—"... A very bright and pleasing voice ... earned warm applause."

New York Herald, Mar. 11:—"... A good voice ... musical instincts."

New York Times, Mar. 11:—"... An agreeable stage presence and vocal gifts to warrant a professional debut."

New York Evening Globe, Mar. 11:—"... Gifted with a good voice."

Concerts, Recitals, Oratorio, Festivals

Address

Management of Janet Van Auken, 5 West 29th Street, New York City



ERNO DOHNANYI

One of the World's Greatest
Pianists and Composers

American Tour, Season 1920-1921

Uses the



PIANO

Exclusively

In addition to Recitals in all the principal cities Dohnanyi will appear with the NATIONAL SYMPHONY ORCHESTRA, twice with the CINCINNATI ORCHESTRA, four times with the BOSTON SYMPHONY ORCHESTRA. Appearances with other Orchestras to be announced later.

CHICKERING & SONS

BOSTON

Division American Piano Company

MASS.

SMILIN' THROUGH

The Song They Wrote a Play Around

Words and Music
by Arthur A. Penn



PUBLISHED BY M. WITMARK & SONS

Dr. Dann to Give His Final Summer Course at Cornell

University Session at Ithaca Begins July 4—Concerts Arranged for Students—'Supervisors' Class Again to Be Emphasized

ITHACA, N. Y., March 19.—The Department of Music of Cornell University, of which Dr. Hollis Dann is principal, will hold its coming summer session from July 4 to Aug. 12. This session is devoted to the training of supervisors of music in the public schools, and includes courses in both vocal and instrumental music.

The concert series arranged for this summer session will include a recital by Leopold Godowsky, pianist, and the choral concert by the Advanced Chorus. Two organ recitals will be given each week by the University organist, Prof. James T. Quarles, on the two large organs belonging to the University. Plans have been made to hold two or three community "sings" during the session.

The appointment of Dr. Dann as Director of Music for the State of Pennsylvania, recently made public, has led



Dr. Hollis Dann, Head of Cornell's Music Department

many to think that the course for supervisors of music at Cornell had been discontinued. The University announces,

however, that Dr. Dann's presence during the coming summer session is assured, and that he will have charge, as usual, of the courses in public school music. This summer, however, will be his last at Cornell.

The course for supervisors of music has had a phenomenal growth during its twelve years under Dr. Dann's direction, due to his breadth of vision and executive ability. Each year the course is amplified and improved, and the requirements for the certificate granted on completion of the course have been constantly raised. A majority of the students are experienced supervisors.

Classes of children from the Ithaca public schools are in attendance daily, affording ample opportunity for practice teaching and for the demonstration of the work of the different grades.

The faculty for the 1921 summer session consists of twenty-five members, as follows:

Hollis Dann, Professor of Music, Cornell University, Principal of the Department of Music; William H. Hoerrner, Head of the Department of Music, Colgate University, Hamilton, N. Y.; Bernice White, Instructor in Music, Hunter College, New York City; Arthur Edward Johnstone, Executive Editor of the Art Publication Society, St. Louis, Mo.; James T. Quarles, A.A.G.O., Organist and Assistant Professor of Music, Cornell University; William C. Ballard, Jr., M.E., Assistant Professor of Electrical Engineering, Cornell University; Helen Allen Hunt, teacher of singing, Boston, Mass.; David E. Matern, A.B., director school orchestras and instrumental classes, Ithaca Public Schools; E. Jane Wisenall, teacher of harmony and choral music, Woodward High School, Cincinnati, Ohio; Robert Braun, musical director, Braun School of Music, Pottsville, Pa.; Bruce A. Carey, director of music in the public schools, conductor of the Elgar Choir, Hamilton, Ontario; Blanche Woody, supervisor of music, Anderson, Ind.; Sudie L. Williams, supervisor of music, Dallas, Tex.; B. F. Stuber, director of instrumental music, public schools, Akron, Ohio; Lucy Duncan Hall, teacher of Dalcroze Eurythmics, Francis W. Parker School, Chicago, Ill.; Mabel Elsworth Todd, lecturer on perfect poise of body as related to voice development and health, Boston, Mass.; Elizabeth Colwell, teacher of practical application of Miss Todd's principles of poise, Boston, Mass.; Clara Frances Sanford, supervisor of music, St. Joseph, Mo.; Josiah Morse, Ph.D., professor of psychology and philosophy, University of South Carolina, Columbia, S. C.; Lewis G. Thomas, Associate of the Royal Academy of Music, London, teacher of piano and theory, St. Louis, Mo.; Robert Lee Osborn, director of music, High School, Maywood, Ill.; Blanche Rumbley, supervisor of music, Sterling, Colo. Assistants are: Lida J. Lowe, teacher of singing, Boston, Mass.; Florence Dye, teacher of violin, public schools, Akron, Ohio; Leontine Roberts, Eurythmics, Chicago, Ill.

More than forty courses are offered, including those in methods, material, theory, appreciation, orchestra, conducting and voice training. Most of these classes recite daily. Opportunity is offered for private study of voice, scientific posture, theory, piano, organ, violin and other orchestral instruments. The University bears all overhead expense and thus enables eminent teachers to give instruction at rates much lower than their regular winter charges.

An innovation last summer was the course for directors of instrumental music, which was very much in demand, owing to the increased interest in instrumental music as a public school study. A full set of band instruments is at the disposal of these classes.

The course in Dalcroze Eurythmics, recently added to the curriculum, is proving to be a success and will be continued. The work is directed by Lucy Duncan Hall of Chicago.

Prof. W. H. Hoerrner, head of the music department of Colgate University, was absent last year, but will return to the school this summer and take charge of the classes in sight reading and dictation.

The Progressive Series of piano lessons is used in the Normal Piano Course which is given under the direction of Arthur Edward Johnstone and Robert Braun. E. S.

Fanning at Columbia University

Following his appearances with the Elgar Choir and the Detroit Orchestra in Hamilton, Ont., on March 4, and with the Troy Vocal Society on March 9, Cecil Fanning gave a recital at Columbia University on March 10. This was his twenty-eighth concert appearance since the first of the year. In excellent voice, he was greeted enthusiastically by a large audience. As usual H. B. Turpin furnished accompaniments of more than ordinary sympathetic quality.

Pattison and Maier in Brooklyn Recital

Lee Pattison and Guy Maier in their recent recital for two pianos at the Brooklyn Academy of Music, made a decided appeal. They played works by Schütt, Debussy, Saint-Saëns, Arensky and Casella. An effective number on the program was the "Coronation Scene" from Moussorgsky's "Boris Godounoff." A. T. S.

Mme. Tas Under Turner's Management

Helen Tas, well known as a violinist, has come under the management of H. Godfrey Turner of New York. She will follow her recent orchestral appearance at Carnegie Hall with an Aeolian Hall recital on the evening of March 28.

No. VI. "INTERPRETATION"

By

CHARLES KITCHELL

The first thing necessary in interpretation is a realization of the value of words.

Words have life and brightness, weight and force, and shades of meaning as delicate and diverse as the shades of color of the painter's art.

The more you strive for the artistic, the more creative power you develop.

Do not do anything right simply because you know it to be correct. Enjoy doing it that way.

Always criticize yourself in a cheerful way; never be discouraged and moody.

Assistant Teacher: ALMA HOPKINS KITCHELL

Studios: 176 West 81st Street, New York City
Tel. Schuyler 9984

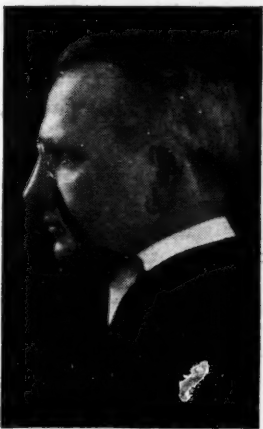


Photo by Floyd

ANOTHER SUCCESS FROM THE KLIBANSKY STUDIOS

CLASS OF SERVICE DESIRED	
Telegram	
Day Letter	
Night Message	
Night Letter	

Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Receiver's No.	
Check	
Time Filed	

Los Angeles, Cal., March 14, 1921

Sergei Klibansky,
212 W. 59th St., New York

Lotta Madden created a most favorable impression with the Philharmonic Orchestra of Los Angeles today proving herself a most capable artist with an excellent voice pleasing personality ranking with the best who have appeared in Los Angeles this season.

L. E. Behymer
Manager Philharmonic Orchestra

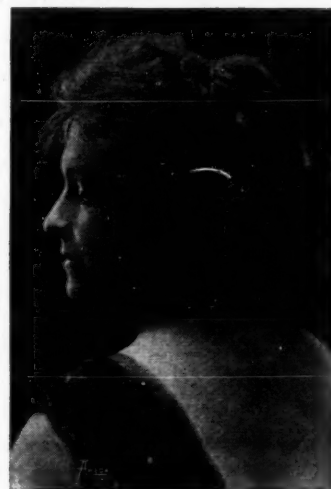
SPECIAL SUMMER COURSES

June 1 till July 5, New York Studio;

July 15 till August 27, Seattle, Wash. (Cornish School of Music)

Associate Teachers:
Lotta Madden
Roy Tebbs

Private Studio:
212 West 59th St., New York



My progress as your pupil has been marvelous. You have accomplished miracles with my voice.
Ever Faithfully Yours,
LOTTA MADDEN.

ANNA LOUISE WEEK *Contralto*

Address care of Musical America
80 East Jackson Boul., Chicago

Boys' Orchestra of Lima, Ohio, Characteristic Development in the New Democracy of Music

Largest Boys' Forces in State of Ohio, All in Knickerbocker Age — Have Played for State Conferences — To Go on Brief Tour

LIMA, OHIO, March 15.—An organization typical of the new democracy of music is the boys' orchestra of the Lima Y. M. C. A. Mostly all the members are youths of the knickerbocker age, and they love a romp and are said to be difficult to control. That this last is not a fundamental truth may be judged by an acquaintance with this aggregation. Ten years is the age of the youngest and the majority of them are twelve to fourteen. The oldest is sixteen.

The largest boys' orchestra in the State of Ohio, it was organized in the fall of 1919 by E. A. Leeson, boys' secretary of the Lima Y. M. C. A. Its conductor and director, Arthur Daniels, has kept the boys together and maintained an interest that has produced a unique organization. In practice constantly since they were recruited from musical homes all over the city, they have furnished all the programs at the big boys' meetings on Sunday afternoons during fall and winter.

They have played before the Older Boys' Conference of Ohio, made up of 800 delegates, and received an ovation. They have performed at many meetings of men in Memorial Hall.

A feature is the diminutive size and tender age of three brothers, Harvey, Chester and Earl Knowles, playing, respectively, slide trombone, cornet and



Ensemble of the Boys' Orchestra of Lima, Ohio—Lower row, left to right, Howard Robinson, Thomas Sidener, Chester Arthur Knowles, Harvey Knowles, Harold Kookan, Ralph Ballinger, Harold Shriver, Earl Knowles. Middle row, left to right, Charles Townsend (drums), Louis Middlestetter, Arthur Daniels (conductor), Russell Stewart, Lorain Stewart, Walter Negelsbach, Charles Allison. Top row, left to right, Bernard Heller, James Kelly, Rodney Lathrop, Walter Seeley, Luther Spayde (piano), Richard Crull, Harold Mallon, Gerald Crider and Andrew P. Nicol.

alto horn. Theirs is a musical home. Father, mother and sister all play—they hold regular rehearsals at home also.

The boys do not play "jazz." Moreover, they will not even whistle it. But they do play standard marches and overture arrangements for small orchestra, and play them well. Each member of this organization owns the instrument upon which he performs.

The organization, unlike other organizations of boys and girls, such as the Lima High School Orchestra, which change each season, has a constant roster which makes the ensemble work characterizing this orchestra possible. The boys' manager, Mr. Leeson, is arranging a series of brief tours to be taken during the school vacation periods.

H. E. H.

Revival of "Robin Hood" in Wilmington

WILMINGTON, DEL., March 11.—With a cast of more than usual competence and a chorus of unusual ability, the De Koven opera, "Robin Hood," was sung for three nights last week at the Playhouse. It is doubtful if the rafters of the theater have rung with more vigorous voices than those in this "Robin Hood" chorus, which likewise proved well trained in "stage business." The principals mustered a trio of veterans in the persons of Hallan Mostyn, as *Sheriff of Nottingham*, John MacSweeney, as *Friar Tuck*, and Sylvia Thorne, as *Dame Durden*. Newcomers were Mildred Rogers as *Alan-a-Dale*, Clara Campbell,

who both sang and acted *Maid Marian* with spirit and Joe Clea Howe, as *Annabel*. Then there were Humbird Duffy in the rôle of *Robin Hood*; James Stevens, as *Little John*; George Shields as *Will Scarlet*, and Jason Bean as *Guy of Gisborne*. It is seldom that Wilmington has been given so rare a treat in light opera.

T. H.

Schroeder Plans Summer Master Class at Lee, Maine

BOSTON, March 4.—Theodore Schroeder, vocal teacher, will conduct a master class for singers this coming summer at Lee, on the shores of Mattakeunka Lake, Maine. Recent word from abroad chronicles the fact that the work of Dorothy Landers, dramatic soprano and artist pupil of Mr. Schroeder, is receiving unstinted praise. Miss Landers is now completing her studies of such rôles as *Manon*, *Marguerite* and *Aida*. Giovanni Lazzarini, the young baritone, who Mr. Schroeder sent abroad some five years ago is continuing his success at the Cairo Opera and is expected to return ere long for his American début.

W. J. P.

Frederick Johnson Gives Organ Recital in Lowell, Mass.

LOWELL, MASS., March 12.—Frederick Johnson, of Bradford Academy, gave an organ recital at All Souls' Church on the afternoon of March 8. Being familiar with an instrument of the same make, Mr. Johnson was free to express his ideas without the handicap sometimes imposed by a strange organ. He proved to be an organist of fine technical ability and artistic taste. Some

notably beautiful effects in the soft string tones and reeds were attained especially. Mr. Johnson's management of themes in contrast was unusually successful. The various voices in a Bach prelude were presented with clarity and the pedal work was smooth and effective. Rich color distinguished the playing of some Wagnerian transcriptions, and the Widor Toccata, with its rapid passage work, and the reiterated double beat against a pedal melody, furnished a vehicle for some brilliant playing.

W. J. P.

New Britain Applauds Martinelli

NEW BRITAIN, CONN., March 4.—Giovanni Martinelli, Metropolitan Opera tenor, came to New Britain, March 2, under the auspices of the New Britain Musical Club. He was assisted by Laura Robertson, soprano. The noted tenor received a veritable ovation. Miss Robertson, a dramatic soprano, displayed a voice of excellent timbre and clarity in the aria "Voi lo sapete" from "Cavalleria" and a group of French and English songs.

Emilio Roxas was an able accompanist.

F. L. E.

Chicago Band Seeks Subscriptions for Coming Year

CHICAGO, March 12.—For the support of the Chicago Band during 1921, the sum of \$125,000 is to be raised by popular subscription. This organization, which is directed by William Weil, has played at all the patriotic and civic occasions in Chicago during the past ten years. During the present year it will play in every ward in the city and

in many communities of the Middle West. The board of directors has decided to obtain 5000 sustaining members at ten dollars each, 20,000 community members at one dollar each, 50,000 juvenile members at ten cents, and \$50,000 in subscriptions. During the winter months the band will give ten to twenty Sunday afternoon concerts at the Auditorium at popular prices, and five charitable institutions will share the gross box-office receipts. Business men throughout Chicago are heartily in favor of increasing the scope of the band, a civic institution not incorporated for profit.

Bolm Ballet and Little Symphony Appear in Grand Rapids

GRAND RAPIDS, MICH., March 10.—The Little Symphony Orchestra and Adolph Bolm's Ballet Intime appeared March 7, under the auspices of the Teachers' Club, at the Central High School. The orchestral items given under the baton of Carlos Salzedo, Pierné's suite, "For My Little Friends," was especially fine. Mr. Salzedo's solo numbers were a revelation of the possibilities of the harp. The ballet dances following were the consummation of poetry, rhythm and art. The program was unforgettable in its charm.

E. H.



LEO
BRAUN

CONDUCTOR
Metropolitan Opera House
Studios: 64-65
Voice Culture—Repertoire
Operatic Ensemble Classics

MME. HILDEGARD HOFFMANN ORATORIO and JOINT RECITALS with Mr. Henry Holden

HUSS

Recitals and Piano Instruction
Soloist with New York Philharmonic and Boston
Symphony Orchestra, Kneisel Quartette, Etc.
Studio, Steinway Hall. Address, 144 E. 150th St., N. Y. City

YVONNE de
TRÉVILLE

Coloratura Soprano
216 West 56th St., N. Y. City

J. H. N. FINNEGAN TENOR

Soloist St. Patrick's Cathedral, New York
Exclusive Management: Laurence A. Lambert,
287 Washington St., Portland, Ore.
Personal Address: 479 W. 146th St., New York
Phone Audubon 259M

S. O. L. **ALBERTI**

PIANIST—COACH—ACCOMPANIST
Recitals—Instruction
Studio: 168 W. 76th St., New York
Phone Schuyler 6108—Bryant 7667

VIRGINIA
GILL

LYRIC SOPRANO
"A Voice of Distinctive Charm"
Address 1014 Division Street, Camden, N. J.

BERTHA
B E E M A N

DRAMATIC CONTRALTO
Management L. A. KEENE
120 W. 74th St. New York City

WM.
—STICKLES—

TEACHER OF VOICE
Studio: Carnegie Hall 305
Res. 'Phone Wadsworth 9722

SUMMY'S CORNER

Whether for Home or Program use, it is the song with the human appeal that counts. Such songs are:

Folks Need A Lot of Loving. By K. A. Glen. A song whose sentiment makes an instant appeal. For medium voice.....pr. .60

My Luv Is Like A Red Red Rose. By C. Bloom. A musical setting that adds to the beauty of the lovely poem of Robert Burns. For medium voice..... .50

We also offer two **Irish Songs** that are distinctively original in their presentation of the spirit of the old Gaelic Folk Lore.

Nell Flahertie's Beautiful Drake..... .50
The Samhain Feast..... .30

Words and Adaptations of Old Gaelic Melodies by Mary Grant O'Sheridan, with piano accompaniment by Clarence Loomis.

All of the above songs have just been published.

CLAYTON F. SUMMY, Publishers
64 East Van Buren Street, Chicago.
After May 1st. at 429 S. Wabash Ave.
Eastern Agency: Harold Flammer, 56 W. 45th St., New York City, N. Y.

"E
A
R
L
E

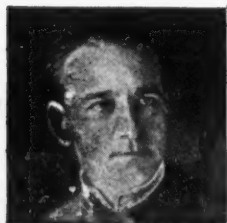
T

Brooklyn Eagle, March 16th, says —

RE CONCERT IN ACADEMY OF MUSIC—

TUCKERMAN SANG SUPERBLY"

ADDRESS: 607 WEST 137TH STREET, NEW YORK



LAZARO

FAMOUS TENOR
IN EUROPE, SEASON 1921-22

Personal Representative: ARTHUR SPIZZI, 1482 Broadway, New York

Continental Composers Figure in New Books

Viennese Publishers Issue Interesting Works Devoted to Moderns—Schönberg and His Methods Treated by Egon Wellesz—Schreker Pictured as Giant in Music—New Edition of Stefan's "Mahler"—Dictionary of Compositions Fills Need—More Lyrics by Sara Teasdale—Musical Art in the Picture Theater

WHEN Selma Kurz arrived in America on her recent visit, she asserted that present-day Vienna, despite starvation and suffering, "lived for art." The statement is once more justified by the appearance of three little volumes of a series of "Neue Musikbücher" (Vienna: A. P. Tal & Co. Verlag) which have just come to hand.

All three may well interest American readers who are able to follow the original text, and who realize that, in spite of the notable progress made in original composition by the American composer, Europe still ranks us creatively in music. One volume, prefaced by a quotation from its subject's method of harmony, "The laws of nature of the man of genius are the laws of humanity to come," is devoted to Arnold Schönberg.

It is written by Egon Wellesz, one of his foremost protagonists, who, after an introductory biographical section, and one devoted to the principles of Schönberg's book on harmony, devotes some eighty pages to a careful, interesting, and thematically well illustrated analysis of Schönberg's works. Whether all will agree with Wellesz's dictum that Schönberg has "sacrificed himself, and by bearing his cross on the road to a Calvary along which his works visibly mark the individual stations of his painful utterance, has given music a new system of ethics, a truthfulness which denies itself all that must be sought without its own innermost sphere," is questionable. His commentator, however, supplies some good arguments as to why they should in his "Arnold Schönberg."

Franz Schreker is such a towering figure in modern German music, his fame has increased to such an extent in all Teuton lands during the past few years, that Rudolf St. Hoffmann's study of the man and his music may well claim attention. Though we know comparatively little of his music in this country, the fact that he is responsible for a novel reconstruction of style in the music-drama, in which the old cultural values of opera are fused with those of the Wagnerian text-and-tone drama, is enough in itself to entitle him to serious consideration. St. Hoffmann's book, "Franz Schreker," makes interesting reading, and as in the case of Wellesz, his analyses of Schreker's works reflect careful study. Those dealing with the operas are particularly good.

The third volume of the series, Dr. Paul Stefan's "Neue Musik und Wien" ("New Music and Vienna") is slighter in texture; but affords an excellent survey of what the modernists in music have accomplished in Vienna, "that city with a splendid court, a society made up of cavaliers, burghers and plain people," during the period of twenty years covered by his recollections. All the important names in Viennese music—many of them names only, to us—turn up in his pages, and are grouped according to trend and tendency in a most readable way. The composers, conductors and musicians of the present generation in particular are made live and real to us, and the book is worth while, though it has not the more general appeal made by the volumes on Schönberg and Schreker.

"Mahler Solves Problems"

SOME ten years ago Paul Stefan published his "Gustav Mahler," the first attempt to explain and (what was necessary in those days), defend the man and his work. It now appears in a new, largely revised edition, supplemented by new biographical material regarding its subject, and may claim to be the most valuable and authoritative presentation of Mahler's achievement and personality put forth. As its author says: "Mahler's art . . . is elemental, like that of Beethoven. Like Beethoven, and for the first time since him, he unconsciously solves in his music the problems of the musically unaware, as well as, for the musically conscious, the problem of the epochs in music; since he merges himself and finds himself in his music . . . like Beethoven there is reflected in his forms the consciousness of period, scenically, musically, humanly." Opinion in this country with regard to Mahler is still more or less mixed. The fact remains that since his death his fame has grown greatly in his native land and Germany, and his works

have been honored by increasing performance to an extent which justifies Stefan's conclusion, "He had to die in order to live!" The volume, entitled "Gustav Mahler: Eine Studie über Persönlichkeit und Werk" (Munich: R. Piper & Co. Verlag), is illustrated with two half-tone portraits of Mahler, a page of score and a letter facsimile, and many musical examples, and is written with a sincerity and warmth of conviction, a musical intelligence of appreciation, which cannot fail to impress. All those who can read the original German, and wish to become better acquainted with this tone-poet and his works will find its perusal profitable. F. H. M.

New Dictionary Is Creditable Achievement

WHEN a man, seized with the laudable purpose of filling a want, comes forward with a dictionary of musical compositions, he will find many to quarrel with him, on the grounds both of exclusion and inclusion. No doubt this will be the experience of W. Edmund Quarry, whose "Dictionary of Musical Compositions and Composers" (London: George Routledge & Sons. New York: E. P. Dutton & Co.) is now available. Mr. Quarry's intention was to furnish a quick and convenient means of reference "to any musical composition that can claim some degree of musical value, fame, or permanent notoriety, or to any work that may be of interest to the music student or antiquary." The result is a compilation of 192 pages which includes a bibliography of considerable value and some biographical notes on composers.

Mr. Quarry is to be commended for tackling a job that has long awaited the venturesome. There has been a gap in the book-shelf and this little book fits into it. No doubt it will be enlarged and improved, and meantime any criticism might be well directed to the help of the author. He is modest enough in presenting a work that must have caused him endless worry. "I have endeavored," he says, "to include all the more important operatic, orchestral, instrumental, choral and lyric compositions known to musical history, together with all the notable excerpts therefrom." Clement and Larousse were content to stop at opera in their "Dictionnaire des Opéras." Quarry balked at operetta and musical comedy of the ordinary kind because he refused to burden his book with the titles of thousands of ephemeral productions of little or no musical value. An examination of the dictionary shows it to be a production of undoubted value.

Lyrics for Song Composers

IT is not infrequently asserted by the composer that the real lyric, the graceful verse that runs easily to a simple melodic line and conveys a sentiment that commends itself to expression in song form, is a rare thing. Many musicians have found desirable qualities in the writings of Sara Teasdale, and she has achieved a place of distinction, not only because of the poetic quality of her work, but by reason of the number of songs for which she has furnished lyrics. Consequently her new book, "Flame and Shadow" (New York: The Macmillan Company) will be received with more than a little interest by song writers.

This is the first collection published since "Love Songs" made its appearance a few years ago. Miss Teasdale's verse has the personal note that ensures interesting reading, it frequently achieves fine poetic feeling, and always expresses her ideas in a clear, simple way. There are poems in this new book, poems of much beauty, that have the shorter verse-line essential for melodic treatment. The outlook is feminine, sometimes a little sentimental, but now and then there is an etching of a different kind. For instance, an arresting picture of St. Louis and its river "hushed

[Continued on next page]

THE CORNISH SCHOOL

Drama

Music

Dance

Nellie C. Cornish, Director
Boyd Wells, Associate Director

Summer Session—June first to September first

DEPARTMENT OF MUSIC

E. ROBERT SCHMITZ, Famous French Pianist.
SERGEI KLIBANSKY, the Vocal Instructor of New York City.
CALVIN BRAINERD CADY, Music-Education Normal.
BOYD WELLS, Eminent American Pianist,
and thirty other members of the faculty.

SCHOOL OF THE THEATRE

MAURICE BROWNE and ELLEN VAN VOLKENBURG, Founders of the Chicago Little Theatre. Mr. Browne, who produced "Medea" in New York last spring, in which Miss Van Volkenburg appeared in the title role, is now engaged in producing "Iphigenia" and "Joan of Arc" for Margaret Anglin.

DEPARTMENT OF DANCING

ADOLPH BOLM, of the Metropolitan Opera, New York, Founder of the Adolph Bolm BALLET INTIME, now on tour.

The permanent teachers of this department will also conduct classes.
FREE SCHOLARSHIPS in all departments.

For information address,

The Cornish School

Broadway and Pine

Seattle, Washington

L. A. TORRENS

Teacher of Singing

Summer Term: 6 weeks at Lake Geneva, Wisconsin, July 13-Aug. 24. During June: Chicago.

Mr. Torrens, who has been called a Master Voice Builder, has laid the foundation for many well known singers and has prepared each year an increasing number of teachers, who in schools, colleges and private work disseminate his remarkable art.

Address:

The David Mannes Music School
157 East 74th St., New York



PEABODY CONSERVATORY

HAROLD RANDOLPH, Director BALTIMORE, MD.

The oldest and most noted Conservatory in the Country
Circulars mailed

MALKIN MUSIC SCHOOL

STUDENTS' CONCERT
SUNDAY AFTERNOON

CARNEGIE HALL
MAY 8th, 1921

FOR FREE TICKETS APPLY TO SECRETARY, 10 WEST 122 ST., NEW YORK

"BRADFORD ACADEMY"

Offers a Violin Scholarship with

MARIE NICHOLS for the sea-

son 1921-1922 Application should be made before April 1, 1921, to the Director of the Music Department, Bradford Academy, Bradford, Massachusetts.

INSTITUTE OF MUSICAL ART

OF THE CITY OF
NEW YORK

FRANK DAMROSH, DIRECTOR

120 CLAREMONT AVENUE

Guilmant Organ School

American Made Oboes

Accepted and endorsed by U. S. Army
Quartermasters Depot, Philadelphia, Pa.

Made by

CHRISTENSEN & CO., INC.

61 Hanover St.

Boston, Mass.

WILLIAM C. CARL, Director

Winter Term Jan. 4th

Send for Catalog

Office, 17 E. 11th St., N. Y.



ANNA
RUZENA
SPROTTE
Contralto

Open for Engagements in
Concert—Recital
Oratorio—Opera

Management S. BEM

312 Foxcroft Bldg., San Francisco, Cal.

NOW TEACHING

at 400-1-2 Blanchard Bldg., Los Angeles, Cal.

Reviews of New Books on Musical Subjects

[Continued from page 39]

in the smoky haze of summer sunset" tells of city things, of

Wharf-boats moored beside the old side-wheelers,
Resting in twilight.

There are lines strikingly effective, and there are songs that have an appeal of daintiness and freshness; an allure that compels the reader to halt and scan them more than once.

P. C. R.

Wedding Music and Motion Pictures

WHEN a new industry springs into being, the vocabulary of the language is at once provided with new words, and books relating to the subject appear on all sides. The motion picture industry is as yet only in its second decade, but already many works of im-

portance are being written. George Benyon's "Musical Presentation of Motion Pictures" (New York: G. Schirmer) is one of the most valuable works of its kind yet put on the market. Mr. Benyon, who is musical director general of the Arto Company, knows his subject and its relation to the motion picture field of activity.

Beginning with a short resumé of the history of music in the picture theater from the early days when, from no music at all, a drum and finally a piano and then a piano and violin were introduced, he traces every step down to the present-day orchestra of symphony proportions which adds so much to the enjoyment of pictures in the best houses. Chapters are devoted to the proper way to select music, the preparation and use of cue sheets, the best method of selecting, arranging and using a music

library that should be invaluable to everyone interested in the subject. Later chapters tell of the best way to accompany the picture after the music has been chosen, and numerous pitfalls are pointed out. Finally there are short biographical sketches of the men who have been in the forefront in bringing the musical side of the motion picture to its present state of excellence. There is also a short forecast of the future.

Anyone interested in motion pictures, whether as one of the industry or merely a "fan" will find the book a mine of useful information interestingly presented.

J. A. H.

Presents Introduction to Harmony

A NEW primer, "Elements of the Theory of Music" (Boston: B. F. Wood Music Co.) is by Herbert J. Wrightson. The library of such elementary matters is a richly stocked one, but another book more or less is not unwelcome, especially when it is lucidly written and well arranged, like this one. It deals with the various familiarities—notation, staff, clefs, sharps and flats, intervals, chords, form—in an intelligent manner. A chapter on acoustics is something of a departure, and tells in an interesting, elementary way of the principles of tone production. Examination questions follow each chapter, so that the earnest student may profit by testing his knowledge. The book is short, helpful, and a satisfactory introduction to the study of harmony. It covers considerable ground in less than fifty pages of large type. Illustrations are plentiful.

B. R.

Bethlehem Has Full Week of Music

BETHLEHEM, PA., March 12.—The past week has been unusually busy musically. On Monday there was an Edison re-creation of music demonstration in the high school, with Harvey Hindermeyer, tenor, and the Dann instrumental trio; Tuesday, a concert by Nazareth Music Lovers Club in Christ Reformed Church, with Hans Dressel, well-known Philadelphia 'cellist, directing; Wednesday, a public rehearsal of a new Bethlehem Steel Co. male chorus, with John T. Watkins, the well-known Scranton chorus leader, directing; Thursday, a concert by the Lyric Concert Party and organ recital by T. Edgar Shields, at Lehigh University; Friday, a concert of combined musical clubs of Lehigh University, and Saturday, a piano recital by Helen Jacoby, of the Bethlehem Conservatory of Music.

An ambitious effort to give this city a high class concert series has just been announced by J. V. Dippery and W. R. Lynn, Jr., local musicians, who will present several stars here next season.

R. E. S.

Poughkeepsie Hears Damrosch Men

POUGHKEEPSIE, N. Y., March 19.—The Dutchess County Musical Association presented the New York Symphony under Walter Damrosch at the Collingwood Opera House, March 2. The house was filled to capacity with an attentive audience. Interest reached a climax in the Franck Quintet, played by Mr. Damrosch and the strings of the orchestra.

E. W. G.

Kansas College Music Schools Association Meets

LAWRENCE, KAN., March 19.—The Kansas Association of College Music Schools met at Lindsborg, Friday and Saturday, March 4 and 5. Eleven of the thirteen schools which go to form this organization, reported that they were living up to the minimum requirements for entrance and to the minimum

requirements for all certificates and diplomas. It was agreed that soon as possible, all schools should require the four-year preparatory course in piano for entrance to the piano and organ courses. It was also agreed that three years of preparatory work should be demanded for entrance to the course in violin. The vocal course entrance requirements were left unchanged. For the ensuing year, Dean H. L. Butler, of the School of Fine Arts, University of Kansas, was elected president. Professor Earl Stout, director of music at Southwestern College, Winfield, Kan., was elected secretary-treasurer.

PASADENA, CAL.—Frieda Peycke, in spoken poems to her own musical settings, with Axel Simonsen, 'cellist, and Winfred Hooke, accompanist, appeared at the Y. M. C. A. recently. Another recent concert was that presented by James V. Aurimemma, baritone; Elizabeth G. Wilder, soprano, and Henry Edmond Earle, pianist.

HAROLD HURLBUT

American Tenor

Disciple of Jean De Reszke

Returns to America in April after singing successfully to the most critical music lovers of Italy and France.

He has been engaged to give a special vocal course this Summer in several western cities. During April and May will teach in New York. Address all communications to

M. H. BLANCHARD, Personal Representative, Hotel McAlpin, New York



Photo by Davis

MAY HOTZ

SOPRANO

CONCERT—ORATORIO—RECITAL

AVAILABLE SEASON 1921-22

Address Management of May Hotz, 1710 Chestnut St., Philadelphia, Pa.

DAISY JEAN THE GREATEST WOMAN CELLIST
A Few Dates Available in April
Season 1921-22 Now Booking
Management: RADOUX'S MUSICAL BUREAU
25 West 42nd Street New York City

Frederick Gunster
TENOR

Exclusive Management, HAENSEL & JONES, Aeolian Hall, New York

EDITH THOMPSON

PIANIST: Management: Wendell H. Luce, 492 Boylston St., Boston.

Phone Back Bay 3870

JOHN FRANSEMA

TENOR

Address
New Rochelle, N. Y.

ZERFFI TEACHER OF SINGING
VOICE PRODUCTION without INTERFERENCE
The Logically Correct Method of Voice Production
Studio: 333 West End Avenue, NEW YORK
Phone—Columbus 5217

MARGARET WEAVER

CONTRALTO
Concerts—Recitals—Oratorio
Available Season 1921-22

Address: c/o "Musical America," 501 Fifth Ave., New York

D. A. V. ID ZALISH

Concert Pianist and Instructor

No. 322 W. 107th St., Cor. Riverside Drive, N. Y. C.
Available for Concerts and Musicals
Address A. ZALES, No. 322 W. 107th St., N. Y. C.

GEORGE YATES MYERS

VOICE

COACH

ACCOMPANIST

STUDIO 827, CARNEGIE HALL, NEW YORK

CARLO GALEFFI

GREATEST BARITONE
OF THE DAY

MANAGEMENT:

ALLEN AND FABIANI, INC.

54 W. 39th ST., NEW YORK

ERNA CAVELLE

Mezzo-Contralto

"A voice full of sweetness and sympathy, well placed and poised, with a richness that is appealing."
—Musical America

Concert—Recital—Oratorio

Personal Direction:

E. SHEFFIELD MARSH
Carnegie Hall, New York

M. GRACE DASCHBACH

Teacher of Voice

Head of Vocal Dept.

Teacher's College, COLUMBIA UNIVERSITY
Private Instruction

Studio: 400 Carnegie Hall, New York

CREATIVE PIANO COURSE for
PUBLIC SCHOOLS and PRIVATE
STUDIOS

BASED on MUSICAL FEELING and SUPPORTED by a PRINCIPLE for technique that agrees with established processes. DESIGNED for class and individual lessons. REPERTOIRE included. Mail Course \$25.00. Class Lesson \$25.00. Individual Lessons \$10.00 per half hr.

Address: E. F. ELLIS PERFIELD
41 1/2 West 45, New York City
Chicago, 218 So. Wabash Ave.

IN NEW YORK

ISAAC VAN GROVE

COACHING

Address: 220 West 107th St., New York
Academy 4816

B. Hadsell

HALL

Teacher of Singing, Diction and Dramatic Action
Jean de Reske Breathing Methods
Pupil of Marchesi, Juliani, Adams and Others
Room 809, Carnegie Hall, New York City

Mrs. John Dennis MEHAN

Voice Development — Coaching — Repertoire.
Teacher of Mary Jordan, Evan Williams, Marie Morrissey, Harry McCluskey, John Barnes Wells, Robert Parker and over six hundred and fifty artists now in responsible positions.
Artists furnished for all occasions.
ZILLAH HALSTEAD, Piano Accompanist.
Apply The Mehan Studios, 70 Carnegie Hall, 154 W. 57th St., New York. Phone 1472 Circle. Summer Session announced later.

THIS TRADE MARK

IN THE
IRON PLATE
OF A PIANO
Guarantees at least that the maker uses the highest possible grade of plates that money can buy.

O. S. KELLY CO.
SPRINGFIELD, OHIO

GEORGE FERGUSON

"Internationally Eminent Vocal Teacher"

"THE MASTER INTERPRETER"

IN CONCERT

Concert Season 1921-22

Now Booking

SHERMAN K. SMITH, Manager
329a Mass Ave., Boston

The "Soft Voice" Fallacy

Practicing Softly Should Be Essayed Only After Artistry Has Been Achieved—The Case of Evan Williams—A Miraculous "Come Back"—"From Full Tone Develop the Soft Voice"

By W. HENRI ZAY

ONE of the rarest and most beautiful effects in singing is a really lovely soft voice that has not only charm, but atmosphere, depth, sincerity and even breadth and dignity.

Most of the soft tones one hears in concerts are breathy and superficial, cloudy or off the key, or sound more like a whine than an expression of sympathetic charm.

So many teachers are attempting to train voices starting with the soft voice, which, they claim, can be developed into the full tone, that the inference would be that at least there ought to be many good exponents of soft singing, but where are they?

Well, then! What is the "Soft Voice Fallacy"? It is the idea that voices can be developed, starting with the soft voice. I have met in New York many poor deluded students, who have been working for several years on soft voice, who couldn't sing a decent tone or pronounce anything intelligibly, to say nothing of eloquently.

The wonder is that they are so gullible, and can be persuaded to continue such a futile course, even when their



W. Henri Zay, New York Vocal Teacher own common sense tells them that they are doing themselves no good.

It sounds so plausible to say, "First get the right tone softly and then develop it up to the full tone," but it doesn't come off. They never get the "right tone." The old Italian masters

did not teach that way, and none of the really great singers have been trained that way. I defy anyone to name any who have. The way to develop a voice is first to get a mental concept of a full, free tone, supported by a fully extended chest and torso, and finishing freely in the diction area in the masque of the face. Then sing an exercise full voice, not soft; neither should it be fortissimo, but as it comes, let it speak, as full as the breath support is strong—not forcing. Then a student has a chance to feel in a positive fashion what is taking place, and has a basis for self-criticism. With the soft voice the sensation is so slight that it deceives or confuses the singer, and usually, if it doesn't pinch and squeeze the tone, at least leaves it undeveloped and "namby-pamby."

To be sure, if one sings full voice, one must know how to direct it to the masque resonance and keep it off the throat; then he will avoid forcing, also at the same time he will learn to pronounce not only the open vowels, but the closed ones as well, and still keep a round, musical tone.

The wrong loud tone, of course, ruins the voice, the right loud tone develops it. Then, when the sensation is fixed and a standard of criticism established, begin to modulate the tone, and soon a beautiful soft voice will be found that has all the character and depth of the full tone. It will be expressive and lovely, and when a word like "deeper" is sung it won't give the impression of acid-like thinness or make the listener feel as if he had been pricked with some sharp instrument. When a student has learned to sing and becomes an artist, then he may practice softly, but it is the last thing he learns, not the first.

The career of the late H. Evan Williams was a grand illustration of this method. I believe I knew the man and his voice better than any other of his numerous friends. We began together in Cleveland. He came to New York, I went to London. When his voice broke down, he went home to Akron, and did not sing in public for three years, but worked as best he could to restore and develop his voice, and did very well. He then went to London to start over and establish a new reputation. He landed in London one evening, and next morning came to see me.

His first greeting was a reference to my speaking voice; he ignored the commonplaces, and went straight to the fact that he had heard in the tone of my greeting that my whole idea of voice and the expression of self had changed. He stayed in my house for about a year. The experience was most interesting. He was singing with a production which made far too much use of the pharynx resonance, the result being a tone that

was too far back and of a hollow, chesty character. This tone sounds rather fine and big to the singer himself, but does not carry, neither does it lead up naturally into the head voice.

Rescue of a Great Voice

I told him it would not do, and set to work to convince him. It didn't take long; in two weeks he moved the voice forward, using the masque resonance instead of the pharynx, and getting his power and depth from body support. The masque resonance improved and invigorated his head voice as well, and made the voice even from top to bottom. I took him to William Boosey, who engaged him at once for six Chappell Ballad Concerts at Queen's Hall, and that was Evan Williams's "come-back" to the concert platform.

If ever a voice wanted careful handling Williams's did; his disastrous experience before had proven that it could not stand abuse. But there was no fooling with the soft tone with him; he went straight and strong at the full tone, and all the post-nasal resonance he could get into it, then he was soon modulating it so that he could reduce it to a whisper and still retain the intensity.

It improved his pronunciation because the tone and pronunciation were in the same area. Of course, Williams had a wonderfully facile voice, he had an undoubted genius for tone, he could imitate any kind of sound. It was a great experience and a privilege to work with him, and I gladly acknowledge that I learned a lot in the process.

Williams returned to America, and when he walked into Henry Wolfsohn's office and told him he had his voice back better than ever, Wolfsohn wouldn't believe it, but when he sang for him an oratorio number, Wolfsohn, astonished, declared, "We'll have your success all over again." And he did, and more. Williams was certainly the greatest tenor, if not singer, that America ever produced. He certainly was filled at times with cosmic energy and inspiration, and maybe unconsciously was an instrument through which higher forces played. This is a high form of human development, which can only be experienced by one whose daily habit it is to take in and hold, with a stretch of his body, great, deep breaths. Thus is the connection with inspirational forces established. When the forces are not active, the subject becomes human again, but the effect of the temporary visitation always remains, raising the average status higher than it was before.

This sort of feeling is never developed by timid, soft-voice trainers, and it has nothing to do with the size of the voice. A small voice may have it just the same as a big one, or a lyric just the same

[Continued on page 42]

Mme GINA VIAFORA

Voice placing, interpretation, coaching in opera and concert. Students prepared for professional careers according to the best traditions of the Italian School of "Bel Canto." Appointments made by mail.

HARDMAN PIANO

STUDIO: 311 W. 55TH ST. NEW YORK (Schuyler 4722)

ESTHER

DALE

SOPRANO

Concerts; Recitals; Oratorio

ADDRESS:

56 West 75th Street, New York
Phone Col. 8017

FRANCIS

DAY-MONTI

BARITONE

AVAILABLE—CONCERTS—RECITALS

"A voice that has a distinctly pleasing quality."
—N. Y. Herald, Dec. 5, 1920.

1797 West 6th St.

Brooklyn, N. Y.

KATHRYN PLATT GUNN

CONCERT VIOLINIST

Address: 930 Lincoln Place, Brooklyn

Phone Lafayette 5472-W

TITTA RUFFO

THE WORLD'S
GREATEST
BARITONE

Management

R. E. JOHNSTON and S. HUOK,
1451 Broadway, New York City.

MR. PAUL LONGONE,
Personal Representative.

Knabe Piano Used.

A FEW Open Dates En Route

Third Coast-to-Coast Tour

April 1st to May 31st, 1921

ETHELYNDE SMITH

Soprano

Available for Recitals, Concerts or Spring Festivals

Address at once

458 Cumberland Ave., Portland, Maine

Next season also booking now

The "Soft Voice" Fallacy

[Continued from page 41]

as a dramatic. Evan Williams's was a lyric voice, but how dramatic he was! Was it all accident, or gift? No; it was developed.

More Singers of His Type Needed

We must have more singers of this calibre, men and women; they can be developed, not by feeble, insignificant and fussy humming and whining, but by tone properly directed toward the masque of the face, tone that is bold, full and free, supported by a full breath, controlled by an elastic body stretch. Through these activities the singer can become spiritually and emotionally strong, he can find himself and express himself, and become a fitting instrument to recreate the best moments of the world's best composers.

Let not the little flat-chested whiners think they are artistic. Art is strong, virile, inspiring. In spiritual strength we find the greatest delicacy. The procedure is thus reversed. From the full tone develop the soft voice; Fallacy disappears and we find Truth.

Josie Pujol to Tour South and Cuba

The Cuban violinist, Josie Pujol, has been booked for appearances in Virginia, North Carolina, Georgia, Alabama and Havana, Cuba, during April and May. Though she is still in her teens, Miss Pujol bids for attention as a serious artist, not as a prodigy, and it is so that she has been accepted in recent appearances in Montreal; St. John, N. B.; Albany, N. Y.; Newark, N. J.; Burlington, Vt., and Brooklyn. Last season she made a notable success in her first appearance in Havana after several years' study in New York, and she had to give another concert a few days later.

D'Alvarez to Sing at Greensboro Festival

Marguerite d'Alvarez has been engaged by the Choral Society of Greensboro, N. C., Wade R. Brown, conductor, for a performance of "Samson and Delilah," on May 13, in connection with the society's festival. This will be the third festival appearance for the Peruvian contralto during that week. She will also be the soloist with the Philadelphia Festival Orchestra at Norfolk, Va., on May 9, and in Richmond, Va., on May 11. She will be the soloist with the New York Philharmonic in Toronto on May 31, her second appearance there during the present season.

Margaret Clarkson Makes Début in Aeolian Hall Recital

Margaret Clarkson, a soprano débutante, was recitalist in Aeolian Hall on Monday afternoon of last week, and was very cordially applauded by an audience that recognized beyond the singer's nervousness a voice of good quality and of excellent possibilities. Miss Clarkson could scarcely do herself justice at the

beginning of her program, but later gained in self-possession and vocal control. Her tone was of ample volume and should, with further study, be capable of both dramatic and lyrical expressiveness. Her nervousness may have been the cause of upper notes over-reaching the pitch. Her numbers included Galuppi's aria, "Prigionier, Abbandonato"; Greig, Schumann, Dvorak and Brahms songs in translation, five Russian numbers in English, and various latter-day songs by Buck, Campbell-Tipton, Van Rennes, Forsyth, Beach, Hageman, Osgood, Cooke and Del Riego. Richard Hageman was at the piano.

Dohnanyi's Hymn Adopted by Hungarian Government

Erno Dohnanyi, the eminent Hungarian composer-pianist, was honored shortly before sailing for this country by the Hungarian Government's adoption of the new national hymn which he had composed. In place of such phrases in the old anthem as "I want but one Kaiser, one King," Dohnanyi's composition rings to the credo: "I believe in God; in the fatherland; an everlasting divine justice; and in the resurrection of Hungary." With the famous musician on his present American trip is his wife, a noted actress known as Elsa Galafres on the Hungarian stage.

Marion London and Carl Zaisser Give Joint Recital

A recital was given at Isabella Home, New York, Friday evening, March 11, by Marion London, soprano, assisted by Carl Zaisser, pianist and director of the Heights School of Music. Mr. Zaisser played numbers by Chopin and MacDowell. Miss London sang songs by Chopin, Brahms, Haydn, Sinding, Bernberg, Fourdrain, Gilberté, Cadman and Arthur Penn, also a group of Negro Spirituals arranged by Burleigh and Reddick, and the Waltz Song from "Romeo and Juliet." Several encores were given.

Frances Pelton-Jones in Springfield

SPRINGFIELD, MASS., March 11.—The Tuesday Morning Music Club gave its members and invited guests an unusual pleasure when it presented Frances Pelton-Jones, harpsichordist, in recital at the Women's Club House. Arnold Dolmetsch's concerts of music for old instruments have not been forgotten, nor Gustav Mahler's performance of a Bach Suite with the New York Philharmonic, but Miss Pelton-Jones was the first entire recital on the instrument heard in Springfield. The artist added to the solid worth of her program with her introductory remarks. Her list, which included works of Handel and Bach, was chosen from widely diversified periods. Her own arrangement of the Paderewski Minuet, more familiar as a piano number, was especially well received.

Yon Recital Impresses Reading, Pa.

READING, PA., March 8.—Pietro A. Yon's first local organ recital gave pleasure of a high order to a large gathering in St. John's Lutheran Church, when he played a scholarly and interesting program on the new Austin organ, recently installed. The Second Sonata of Pagella, the Bach Fantasia and Fugue in G Minor, an arrangement of a French folk-song by J. C. Ungerer, and several numbers of his own composition were presented by the artist. Reading had some conception of the style of Mr. Yon's playing even before hearing him, for Henry F. Seibert, with whom he stayed during his visit here, is one of his pupils and the organist of the local Trinity Lutheran Church.

John Meldrum Engaged for National American Music Festival

John Meldrum has been engaged for the National American Music Festival to be held in Buffalo next fall. Mr. Meldrum will appear on a program of works by American-born composers.

Roger Deming

Accompanist for
LENORA SPARKES

Has accompanied MME. D'ALVAREZ, ELEANOR PAINTER, EMMA ROBERTS, MME. SCHUMANN-HEINK, LOUIS GRAVEURE and Others.

PIANIST COACH

AVAILABLE FOR RECITAL ENGAGEMENTS NEW YORK AND VICINITY
Mail Address

45 W. 74th St. New York City

Edith Jupp, Buffalo Soprano, Adds to Her List of Successes



Edith Jupp, Soprano, of Buffalo

BUFFALO, March 12.—Edith Jupp, soprano, whose auspiciously successful début recital in her home city has already been chronicled in these columns, sang at a special function for the Daughters of the American Revolution on the afternoon of March 11. Miss Jupp gave her program numbers charmingly and granted encores after each of her song groups. Laurence Montague accompanied her sympathetically.

F. H. H.

Demonstrate Perfield System at School Concert

For the benefit of the Hoover Relief Fund an entertainment was given by the pupils of the Kirpal-Lindorff Peterson School of Music of Flushing, L. I., on the afternoon of March 12. The program opened with a demonstration of the Effa Ellis Perfield system of musical pedagogy. Jane and Margaret Willis then gave a piano duet. Ethel Dick, pianist, was heard in a Chopin Valse; Stella Dean, contralto, sang Bur-

leigh's "Jean," and Dorothy Wilmerding played a piano solo. The first half of the program closed with the "Toy" Symphony of Haydn, played by the orchestra of the school. After six folk-dances, Marjory Wilmot gave a violin solo; Alice LaCour and Constance Smith, piano numbers, and Mrs. William Campion, soprano, Mascheroni's "For All Eternity," with a violin obligato by Miss Wilmot. Anne Tindale was the accompanist.

Lazaro Off for Europe

Hipolito Lazaro, the Spanish tenor, sailed on Thursday, March 10, for Europe on board the America. Mr. Lazaro has been engaged to sing the tenor rôle at the world première at the Teatro Costanzi in Rome of the Mascagni opera, "Il Piccolo Marat."

DR. ARTHUR D.

WOODRUFF

TEACHER OF SINGING

Studio: 810 Carnegie Hall, New York

ESTHER

CUTCHIN

AMERICAN PIANIST

"Esther Cutchin, the pianist, made New York like her."

—Charles D. Isaacson in the N. Y. Globe.

Knabe Ampico Records

Address, c/o Musical America

OLIVE

NEVIN

SOPRANO

Management: Daniel Mayer, Aeolian Hall, New York

MME. LILLIAN

CROXTON

Coloratura Soprano

Available for
Concerts—Recitals—Receptions
Personal Address: 400 Riverside
Drive, New York.
Phone Riverside 23

ELIZABETH KELSO

PATTERSON

SCHOOL OF SINGING

Studio: 257 W. 104th St., New York City
Telephone Academy 2859

EDITH

KINGMAN

LYRIC SOPRANO

Available Season 1920-21

Personal Address:

24 West 59th Street

New York

VOICE

Mme. CAROLINE MIHR-HARDY

TEACHER of MARION TELVA, Metropolitan Opera Co.

Studio: 309 West 86th St., New York.

Tel. Schuyler 8280.

W. Henri ZAY HIGHER TECHNIQUE OF SINGING

Author of "Practical Psychology of Voice" (Schirmer)

Pronounced by Teachers as the Best Book on Voice

50 W. 67th St.

Phone, Columbus 1408

HELEN LOUISE SCHAFMEISTER

PIANIST—ACCOMPANIST—INSTRUCTION

Studio: 60 E. 34th St., New York. c/o Sullivan.
Phone Murray Hill 1301

HARRIET CASE

SOPRANO

Hotel St. Andrew, New York

Columbus 4080

CHICAGO'S PROMINENT MUSICIANS, TEACHERS and SCHOOLS

H. WHITNEY TEW

"The Greatest Development of the Century"

Suite 612-613, Fine Arts Bldg., Chicago

Phone Wabash 6960

RALPH LEO

BARITONE

839 No. Dearborn St.

Phone Superior 8700

Chicago

E L L E N Y A W

Prima Donna Soprano

Trans-Continental Concert Tour
with FRANKLIN CANNON, Pianist
Management: HARRY H. HALL,
Care Musical America



MME. MINNA KAUFMANN VOICE

Carnegie Hall 601-602

New York City

Phone Circle 1350

Secretary—J. CARTALL

"A Symphony Orchestra in Brass"

GOLDMAN CONCERT BAND

EDWIN FRANKO GOLDMAN
Conductor

Mgt.: ROGER DE BRUYN

220 West 42nd St. New York

HEAR WORK NEW TO AMERICA IN ST. PAUL

Oberhoffer Introduces Symphony by Atterberg—Prihoda Is Hailed as Soloist

ST. PAUL, MINN., March 11.—A new symphony, played for the first time in America; the first appearance in St. Paul of Vasa Prihoda; also a first appearance of the Russian singer, Nina Koshetz; the visit of Felix Borowski as guest conductor, and the temporary substitution as conductor of Engelbert Roentgen for Emil Oberhoffer, have colored recent performances of the Minneapolis Symphony.

Associated with Mr. Oberhoffer in introducing to this country the Symphony No. 2, in F, Op. 6, by Kurt Atterberg, is Dr. Victor Nilsson, who obtained the score. To the work Mr. Oberhoffer's reading gave color and dramatic expressiveness. The audience accepted it with approval.

Vasa Prihoda took the audience by storm. The first movement of the Tchaikovsky Violin Concerto was greeted with enthusiasm, and when the finale was concluded the applause promised to be never-ending. Many encores were demanded.

Nina Koshetz displayed the dramatic power of her voice in the "Letter Scene" from Tchaikovsky's "Eugen Onegin." It was a stunning performance, enthusiastically received.

Felix Borowski, invited to conduct his Suite from "Bouduin," was greeted with marked enthusiasm.

Engelbert Roentgen, substituting for Mr. Oberhoffer during the latter's absence from the city, brought earnestness and precision to his directing of Dvorak's "New World" Symphony.

Arthur Middleton was the attraction on the occasion of the second Orpheus Club concert of the season. His voice

and style were highly commended. E. Bruce Knowlton conducted the male chorus, which has nearly doubled numerically since its first appearance in December. Incidental solos were taken by H. A. Culmer and Alfred E. Nelson.

A scene from "Werther" was the principal offering at a recent musicale sponsored by the Schubert Club. Marie Louise Swift sang the part of *Charlotte*, Harriet Casady that of *Sophie*. It was an artistic performance, done in costume with stage setting, and greatly enjoyed. F. L. C. B.

MISS HOWARD ACTIVE

Young Soprano Adds Middletown (Conn.) Recital to Her Successes

Engagements for Mary Elizabeth Howard, a young soprano, who is pursuing her studies in New York, have included appearances in Middletown, Conn., in which she gained a notable success. She had been heard in Middletown last year, and it was immediately after that hearing that she was engaged for this program. She shared the honors of the occasion with Marjorie Ward Cramton, violinist. The young artists were heard by the largest audience which has yet attended one of the Teachers' Club musicales. Miss Howard's dramatic style of interpretation reinforced the natural charm of her voice in Mendelssohn's "New Love," Schubert's "My Sweet Repose," Arne's "The Lass with the Delicate Air," the "Jewel Song" from "Faust," a group of modern songs and as encores "Annie Laurie" and "Her Dream," by Waller.

On March 12, Miss Howard left New York for concerts which will keep her in the South for three months. One of the dates which have been listed for her is an appearance at the Southwestern University in Georgetown, Tex., on April 14.

Winifred Lamb Makes Favorable Impression in Chicago Recital

CHICAGO, March 14.—Winifred Lamb, pianist, occupied the entire recital horizon yesterday in the musical hush that precedes the Easter holidays. Appearing at Kimball Hall before a large and warmly cordial audience, she played a comprehensive program with much individuality. At one time and another it touched nearly all ages and all schools of piano literature, beginning with a Bach-Busoni chorale, including short bits by Brahms and Chopin, the Grieg Variations, Campbell-Tipton's "Heroic Sonata," Griffes's "White Peacock" and Debussy's "L'Isle Joyeuse" and "Danse de la Poupée." Miss Lamb is an interesting pianist, with imagination, dash and personality in everything she does. E. C. M.

Franklin Riker to Sing New Ware Song at Recital

Franklin Riker, tenor, is to sing Harriet Ware's latest song, "Iris" on April 5 at his recital at Aeolian Hall. This composition by Miss Ware, one of America's foremost women song writers, has been recently published by Harold Flammer, Inc.

Stracciari and Lashanska Close Waterbury Concert Series

WATERBURY, CONN., March 12.—The series of Prentzel concerts ended on the night of Feb. 28, with a concert in Buck-

ingham Hall by Riccardo Stracciari and Hulda Lashanska. The program included four arias: "Vision Fugitive" from Massenet's "Hérodiade" and "Largo el Factotum" from the "Barber of Seville," sung by Stracciari; and an aria from "Amleto" by Faccio and the always lovely "Depuis le Jour" from Charpentier's "Louise" sung by Mme. Lashanska. O. W. N.

SCRANTON HEARS NOVELTIES

Toscanini Forces Play Two Works by Martucci

SCRANTON, PA., March 19.—Scranton music lovers flocked to the Armory in thousands on Tuesday evening to hear La Scala Orchestra under Toscanini. The Overture "Le Baruffe Chiozzote" by Sinigaglia opened the list and Beethoven's Seventh Symphony followed. Victor de Sabata's tone poem "Juventus" was next, and then came two new numbers, Notturmo and Novelletta, by Martucci, announced for first performance in America. The concertmaster, Virgilio Ranzano, played a solo part in the Novelletta effectively. The "Tannhäuser" Overture closed the finest concert Scrantonians have heard in many a day. Italian residents presented Toscanini with a great basket of flowers and an inkwell made of coal, typical of the "City of Anthracite." The concert was under the management of Loudon Charlton, New York, with local co-operation of Ed. M. Kohnstamm. C. P. S.

Phoebe Crosby Engaged for Springfield Festival

John J. Bishop, musical director of the Springfield Festival, has engaged Phoebe Crosby, soprano, to appear at the Springfield Festival in Pierné's "The Children's Crusade," on May 20.

Werrenrath Scores in Oshkosh

OSHKOSH, WIS., Feb. 15.—In his recital here on Feb. 9 Reinald Werrenrath, baritone of the Metropolitan Opera,

scored a big success, assisted by Harry Spier at the piano. Mr. Werrenrath delivered a program consisting of old airs of Handel, Bononcini and Carissimi, lieder by Wolf and Brahms and French songs by Ferrari and d'Indy. A group of "Salt Water Ballads" by Keel was greatly enjoyed, while his final group, which included Arthur Penn's "Colleen of My Heart" and some Whiting and Damrosch settings of Kipling poems, pleased his audience most of all.

VASSAR SERIES ENDS

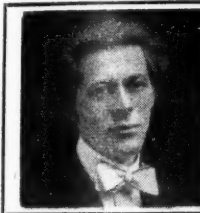
Stransky Gives Last Marston Concert at the Poughkeepsie College

POUGHKEEPSIE, N. Y., March 6.—The seventh Marston concert by the New York Philharmonic Orchestra was given at Vassar College, Saturday evening, Feb. 26. The program included Beethoven's Fifth Symphony, Liszt's "Les Préludes," Wagner's "Siegfried's Funeral March" and Strauss's "Till Eulenspiegel." The applause for the whole series seemed summed up at this concert and Mr. Stransky was induced to repeat the last part of "Les Préludes." The perfect attention and enthusiasm shown demonstrated clearly the great value of the course to the students.

Theodore Thomson Hoech, aged eight, was heard at the home of Professor Gow in piano recital, March 5. He played from memory, with real musical feeling and considerable technical ease, a difficult program. E. W. G.

Kreisler Plays to Establish Americanization Colony

UTICA, N. Y., March 12.—Proceeds of the recent Fritz Kreisler recital will be devoted to the establishment of an Americanization colony on the outskirts of this city, where a large group of foreign-born persons have erected shacks. Gertrude Curran was the promoter of the recital at which an audience of 1900 was thrilled by the celebrated violinist's performance. A. E. P.



ADOLPH SCHMIDT
Solo Violinist—Teacher
New York College of Music,
114 East 85th St.
N. Y. Conservatory of Music,
163 West 72nd St.

S. CONSTANTINO YON
and **PIETRO A. YON**
Voice—Piano—Organ—Composition
853 CARNEGIE HALL, NEW YORK CITY
Tel. 951 Circle
Appointment by Mail
Assistants: Madame Madeleine Despinoy, Soprano, Opera
Comique, Paris

MME. CARL ALVES
TEACHER OF VOICE
OPERA—CONCERT—ORATORIO
Studio: 824 Carnegie Hall, New York

VICTOR S. FLECHTER
Rare Old Violins, Violas, Cellos
Finest Italian Strings, Bows, Boxes
Highest Grade Repairing
500 Fifth Ave. (Corner 42nd St.), New York
Phone Vanderbilt 2183

Every Music Lover Should Own This Book

MUSIC APPRECIATION

By Clarence G. Hamilton, A.M.
Professor of Music, Wellesley College

Price, \$2.50 postpaid

To read this book will enhance your enjoyment of the opera, of every form of concert, and of music at home; to study it attentively will give you a comprehensive knowledge of musical form and structure in all its aspects.

The illustrative examples of piano pieces and songs that appear in this book are issued by the publishers in a separate volume entitled

TYPICAL PIANO PIECES AND SONGS

Used as Illustrations in
Hamilton's Music Appreciation
Price \$1.50

Oliver Ditson Company 178-179 Tremont St., Boston 10
Chas. H. Ditson & Co. 8-10-12 East 34th St., New York

Order of your local dealer

Clarence Loomis

Composer-Pianist



Acclaimed by New York
Critics in Recital of His
Own Compositions at
Aeolian Hall,
March 15, 1921

New York Sun, Mar. 16:

"... The descriptive phrases that accompanied the instrumental music at once opened the general trend of the composer's art... sincere always... thus the songs were particularly successful, in themselves a sort of obligato to the poems of Poe, Shelley, and Gosse."

New York Evening Mail, Mar. 16:

"... Mr. Loomis's ideas are melodious and he gets unusual effects by a musical ingenuity which does not resort to ear-storming methods to gain attention. He was fortunate in having such able and sympathetic interpreters as Marie Louise Wagner, soprano, and Hans Hess, cellist, and that excellent violinist, Rudolph Polk."

New York Evening Telegram, Mar. 16:

"There is a note of sincerity to the music of Clarence Loomis."

New York Evening Journal, Mar. 16:

"... His music was quite well worth listening to. He is a pupil of Franz Schreker, the Viennese... Mr. Loomis's music proved that he has learned something and has an ingenious fount. But one hazards the guess there is not very much of Schreker in it; neither, to Mr. Loomis's credit, is there very much of anyone else in it. So far as it goes, it sounded like Loomis... There were indeed numerous glimmerings of promise in these songs and sonatas of his."

New York World, Mar. 16:

"The setting of Gray's 'Elegy,' used as the second movement in the sonata for cello and piano, which was photographic in its sheer simplicity found immediate response. Of the songs the best were 'Dreams' to the words of Edgar Allan Poe and 'Rose Fantasia' by Edmund Gosse, full of poetry and fire, which won an insistent and deserved recall."

Personal Address: 1468 Argyle St., Chicago, Ill.

Publishers: Clayton F. Summy, Chicago, Ill.

Compositions released through Harold Flammer, Inc., New York
On sale at G. Schirmer, Inc., New York

NEW MUSIC: VOCAL AND INSTRUMENTAL

New Piano Compositions By Hutcheson and Spalding

A Caprice (Composers' Music Corporation) for the piano by Ernest Hutcheson and a Prelude by Albert Spalding, also for the piano, one of four pieces, Op. 6, are splendid additions to present-day piano literature. Mr. Hutcheson, though far better known as pianist than as composer, has written with great charm in his Caprice in F Sharp Major, a *Prestissimo*, in $\frac{3}{4}$ time, with a middle section *Lento*, G Major, $\frac{3}{4}$, of Lisztian physiognomy. There is a return of course to the *Prestissimo* and a lovely *Rückblick* to the *Lento* movement for some six measures, after which the piece ends in twenty-one measures of *Prestissimo*. The workmanship is impeccable and as a piano piece for concert use it cannot be too highly recommended. It is technically taxing.

Mr. Spalding's

violin works and his songs have often been praised in these columns, but this is the first piano music by him which has come before us. This Prelude, like his other productions, is an admirable composition. The piece is an *Andante quasi allegretto*, B Flat Major, 9/8, a very individual treatment of a natural theme. There is a flavor of César Franck discernible in the harmonic undertone. Mr. Spalding writes idiomatically for the piano—he is himself an excellent pianist—and he has distinguished himself in this prelude quite notably. The piece is not difficult to play.

A Sad Song By Mr. Foch

"Air Triste" (Composers' Music Corporation) is the title of a violin piece by Dirk Foch, one of a set of five, Op. 17. The composition is subtitled "intermezzo" and is a very charming *Molto moderato* in B Flat Minor, common time. Melodically it is ingratiating and, although not very original in content, the piece ought to be given a hearing, for it has real simplicity and a wistful tenderness.

An Easter Legend by Mr. James

"The Light of God" (H. W. Gray Co.) is the title of a new "Easter legend" for tenor and baritone solo, chorus of mixed voices, with organ (or orchestral) accompaniment by Philip James to a text by Frederick H. Martens after the Nicodemian Gospels.

Mr. James has always been an innovator in the field of sacred music and has put to his credit some fine achievements. He is fearless in his bold conceptions and writes down things that one finds in the church works of few contemporary composers. In other words, he makes use of modern means, familiar enough in secular composition, in writing music for the church service. This work is by far the most striking thing he has done in this field. It is harmonically not only free; it is daring. And we fear that its daring will result in many an organist and choirmaster putting the work aside, considering it unsuited to the church medium. Mr. James is to be congratulated on his courage, at any rate. He writes music and that is the important thing. What he has written here is very vital, at times very dissonant, again finely melodic. There is a curious reminiscence from Puccini's "Butterfly" at the bottom of Page 9; an operatic touch here and there adds life to the score. It is not easy to sing nor to play. The work takes about twenty-five minutes to perform.

The engraving and printing of this interesting score leave very much to be desired!

A Boring Salon Piece by Josef Holbrooke

The question: "Why is not the music of Josef Holbrooke played more frequently?" is superbly answered by an examination of his Valse "Coromante" (London: J. & W. Chester, Ltd.) for piano, four hands. It is without question one of the most uninteresting pieces of music we have seen in a long time, being melodically sterile. We admire a fine waltz, as much as we admire anything. Give

us a Johann Strauss item, or one by Delibes, or even the less widely known waltzes, as far as this country is concerned, of Ziehrer, Komzak or Millöcker. But this attempt of Mr. Holbrooke's to write a good piece of light music is pathetic. It misses fire from every standpoint!

Lieder of Brahms and Hugo Wolf, In Choral Form By Deems Taylor

How admirably Deems Taylor can turn into choral form a song originally conceived by its composer for a solo voice the readers of this journal have been informed on other occasions. This time he has done some *Lieder* of Johannes Brahms and Hugo Wolf, arranging them for the Schumann Club of New York. Of Brahms he has arranged for four-part chorus of women's voices the famous "He, Zigeuner (Gypsy Minstrel)" from the "Zigeunerlieder" and "Rother Abendwolken (Crimson Clouds of Evening)" (J. Fischer & Bro.), taking the original mixed chorus versions and resetting them. Of Wolf's "Nimmersatte Liebe (Insatiable Love)" and "Der Tambour (The Drummer-Boy)" he has made delightful three-part choral pieces. And these were taxing ones to arrange, we are certain.

He has edited for three-part women's voices the beautiful "Es tönt ein Harfenklang (Now Sounds the Harp)", which Brahms wrote with accompaniment of harp and French horn, and for four-part a *cappella* women's chorus the lovely, simple "Die Berge sind spitz (The Mountains are Cold)" and "Nun steh'n die Rosen (When Sweetly Blossom the Roses)." There are *ad libitum* piano accompaniments for the two last-named pieces, but they are much more effective when sung without accompaniment. For all seven he has provided excellent English singing translations.

A. W. K.

A Group of Cheerful Songs

Cheer, happiness, the idea that all roads end in lovers' meeting, is the keynote of a five-some of new songs (John Church Co.) which come to us for review. All show clear, direct, singable melodic ideas, attractively framed with accompaniments which set them off to advantage. None are labored, and even a touch of the banal is preferable to mechanic elaboration in song writing. In "Bless Yo' Heart," with a violin obbligato, G. Vargas has written an attractive example of the Southern darkey dialect in tone and text; J. C. H. Beaumont's "Love's Decree," is a cheerful vocal gavotte, with an occasional classical echo in its course; David Proctor's "There Is a Garden," in alternating common and five-eighth time, is expressive and singable, the return to the first theme cleverly introduced by a short *Quasi recitativo*. A. Seismitt-Doda's "Revelation," the lyric of which is by Sigmund Spaeth, is a sentimental romance that carries on with the best traditions of its ardently euphonious kind. Finally, "When I Return to You," by Tom Patterdale (high and low voice), is a ballad song of real ballad merit, with a refrain that fixes itself easily and agreeably in the memory. All these songs ought to serve admirably for teaching purposes.

An Elegy and a Night Song for the Organ

Henry F. Anderson has written "An Elegy" (Clayton F. Summy Co.), for the organ, dedicated to Francis Ledwidge, the Irish "Poet of the Blackbird," which develops a fine, sonorous and clearly outlined main theme with considerable ingenuity and variety of organistic effect. The number is expressively registered; the pedal part is easy. Carl Bohm's "Still as the Night," one of the seemingly deathless old German songs, has been very excellently arranged for organ by Gordon Balch Nevin.

A Spanish Dance in Bravura Development for Piano

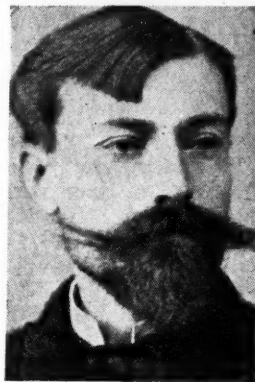
André Maquarre in his "Fandango" (Carl Fischer) for piano, has grasped the chances this old Spanish dance-form, inherited from the Moors, offers in the way of developing a brilliant piano composition. He has, in fact, turned out an interesting, temperamentally effective bravura piece, which if played with proper observance of the shifting tempos and dynamic contrasts will make a decidedly grateful number for performance.

An Album of Piano Pieces for the Left Hand

Charles Dennée, in "Schmidt's Educational Series No. 251," (Arthur P. Schmidt Co.) has edited a "Left Hand Album" of ten compositions which should commend itself to any pianist. Beginning with Arthur Foote's delightful "Little Waltz," dedicated to Stephen Heller, and ending with the sonorous and elaborate "Indian Legend" by W. J. Greentree, every number is worth studying. Special mention might be made of a Valse, by the late Dr. Gerrit Smith, and George Egging's "Melody in F Sharp Minor."

Two Piano Pieces by a French Composer

Paul Hillemacher, the older of the two brother composers Paul and Lucien, who are reputed to write all their music in common, has published two piano pieces, an "Étude Pittoresque" and a "Passacaille" (Oliver Ditson Co.) which are good, pianistic and eminently playable



Paul Hillemacher section on a ground bass.

A Ward-Stephens Production Song

"The Gypsy's Prophecy," by Ward-Stephens is a rather superior example of its type (Huntzinger & Dilworth), the first narrative section moving with pleasant smoothness to a refrain in which a good melodic idea is presented with candid euphony, and supported by a well-built accompaniment that emphasizes its line.

Short Violin Pieces of Medium Difficulty

Boris Levenson, in "Five Short Pieces" for violin and piano, (London: Joseph Williams, Ltd.) has written attractive numbers of no great difficulty and musically conceived for their purpose—the providing of attractive playing compositions for general use. All are written with taste, and the "Chanson Orientale," on the G string, is worth while in particular.

A Fine Study Volume for the Weaker Piano Hand

Mentor Crosse, who has added much of value to the instructive literature of his instrument, the piano, has issued Vol. 5, of his "Advanced Studies for the Left Hand" (John Church Co.), compiled for the advanced student. The volume is not merely a compilation of original left-hand studies. It is a logical link in the sequence of left-hand study books, arranged in progressive order, provided with instructive comment, with "Preface Exercises" and demonstration exercises by Mr. Crosse himself, which give the whole series unity and a high practical value. The material presented is in the form of originally written studies, not arrangements for the left hand, and must unquestionably be regarded as one of the best and most comprehensive systems for equalizing the weaker piano hand which have been published.

A Little Rose Song

Ward-Stephens's "Only a Little Moss Rose," (Huntzinger & Dilworth) is a pleasing but slight little number which, perhaps, stresses in its unpretentious melody and accompaniment the simplicity of its titular subject. It is quite easy to sing.

A Frank E. Tours Ballad Number for Voice

In "Love's Coming," (M. Witmark & Sons) Frank E. Tours has turned out a smooth, euphonious English ballad number of the approved melodic type which is a delight to the ear of the unsophisticated of sound. It is an amatory song in which the voice of passion, no matter how intense, never rises to a harsh or strident note.

Three Books of Instructive Piano Music, and One of Old Dances

These four books of piano music (Oliver Ditson Co.) all have a legitimate place in the philosophy of present-day pianism. In the series of "Graded Piano Pieces by American Composers" we have "Second Year (B)" and "Third Year (A)." Both books present carefully graded and fingered collections of attractive teaching pieces, in which the rights to inclusion of the American composer have been safe-guarded—by no means the least commendable feature in their make-up.

A volume of "Twelve Easy Four-Hand Pieces," by the alliterative L. Leslie Loth, supplies graded material of real musical interest for piano sight-reading by teacher and pupil. "Seventy Old Dances" for the piano, arranged by James O'Malley and Finlay Atwood in simple, playable fashion, include the jigs, reels, hornpipes, country dances and morris dances that really never age, as well as miscellaneous favorites dear to the American heart, such as "Money Musk," "Turkey in the Straw," "Essence of Old Virginny," "The Girl I Left Behind Me," and others.

Songs New And in New Ranges

A group of new songs which comes to hand (G. Schirmer) presents, in part, numbers which have already established themselves sufficiently to call for publication in an additional key. Such are Hallett Gilbert's "Minuet La Phyllis," Percy B. Kahn's "Ave Maria," and three songs by Pearl G. Curran: "Rain," "Life," and "Ho! Mr. Piper," all of which appear in editions for low voice, where formerly they existed only in the higher range.

New, however, are others. There is Kenneth M. Murchison's delightful comic song, "Captain Kidd," for medium voice, a song with plenty of "go" to spice its humor; and Louis Adolphe Coerne's "Thy Light Is Come," a sacred song for Advent use, for high voice, churchly but not too churchly, and devotionally expressive. Frederick Locke, in his "Love's Star," dedicated to Florence Hinkle, offers a little song of rapid motion and piquant effect, a species of serenatella; while in her "It Is Night," Jennie Prince Black writes for high range a song with a sentimental message. "My Heart Is a Lute," by Eleanor Marum, is noble in spirit, in its musical working out of Lady Lindsay's poem, in its sincere melodic beauty; the lute effect in the accompaniment is introduced with taste and discretion. It is for high voice. Alice Reber Fish's "The House and the Road" is a song in which a slighter poetic theme, and one more familiar in its appeal, is treated vocally in a candidly direct way which skirts the obvious with grace and real musicianship. Of lesser musical weight is John Prindle Scott's "The Old Road" for low voice. It is a ballad with one of those lilting march-refrains that linger on the ear and issue whistle-wise from the lips, of that taking type which seldom fails to move the hearts of the multitude.

Songs Secular and Sacred

Harold E. Hammond in "A Book, A Rose, A Prairie" (Clayton F. Summy Co.) gives us three songs under one cover; two one page long, and one of two pages, happy, spontaneous little ends of tune having encore value. The same composer's "My Thoughts," more extended, is effective in the same spontaneous manner. It has a good swinging air in six-eighth time, with brilliant figured piano accompaniment, and a good natural climax. "Thou, O Father, Thou Alone," by Clarence Loomis, is a good sacred song.

Swinburne as Francis Moore Hears Him

"Joy," Swinburne's poem, has been set for high and low voice by Francis Moore (G. Ricordi & Co.). It is a most effective vocal conception, with a freely flowing melody, some effective modulations and, best of all, a big, ringing climax, such as Swinburne's last lines demand.

A Book of Teaching Silhouettes For Piano

"Ten Silhouettes" for piano, by Paul Ziegler (Schroeder & Gunther) are attractive little teaching pieces, about Grade II, in which the composer has borne in mind that contrast in mood and movement is a desirable thing in a collection of the kind. F. H. M.

Prominent Boston Artists Will Tour in Joint Recitals



Georges Miquelle, 'Cellist, and Renée Longy-Miquelle, Pianist

BOSTON, March 15.—Two noted Boston artists, Georges Miquelle, 'cellist, formerly of the Boston Symphony, and Renée Longy-Miquelle, pianist, will tour the country next season, giving joint recitals. Renée Longy-Miquelle is the daughter of the celebrated Georges Longy. She made her first public ap-

pearance in this city when only seventeen and a half, and won an enthusiastic recognition. She is known not only as performer but as an exceptionally gifted instructor, and as director of the Longy School of Music. Born in Paris in 1897, she was educated there, having as masters Dumesnil, Casella, d'Udine. She came to this country in the fall of 1914, was appointed instructor of the New England Conservatory of Music, and gave concerts in numerous Eastern cities with noted artists.

Georges Miquelle, at twenty-four, already a matured artist, has been ac-

claimed both in this country and abroad, first as a child wonder, then as a remarkable artist product of the Lille and Paris conservatoires. He obtained the first prize at the Paris Conservatoire when only eighteen. He toured Northern Spain in the summer of 1914, this tour being interrupted to serve in the French army (1915-1918). He came and toured the United States and Canada as soloist, in the spring and summer of 1918, with the Boston Symphony from 1918 to 1920. In the fall of 1920 he traveled extensively with the New York Chamber Music Society. W. J. P.

MATZENAUER IN BUFFALO WITH YSAYE ORCHESTRA

Two Concerts Presented by Cincinnati Symphony—Morgana in Home-Town Recital

BUFFALO, N. Y., March 13.—One of the most notable concerts of the season was given by the Cincinnati Symphony under the direction of Eugen Ysaye on March 8. The program presented works of Schumann, Wagner and Theo. Ysaye, whose "Fantasie Wallone," heard for the first time here, made a deep impression. Mme. Matzenauer, the soloist, sang a group of songs by Brahms, Schubert and Schumann, scored for orchestra, and Brinnhilde's "Immolation," with a fervid outpouring of beautiful tone. Mr. Ysaye's accompaniments for the singer were splendid in proportion and color. There was great enthusiasm after all the numbers. This was the last of Mai Davis Smith's subscription series. An innovation here and a decidedly successful one, was the afternoon concert for children given under the direction of the concertmaster of the orchestra, who made short and lucid explanatory remarks of the works that were played. The 1500 young persons enjoyed immensely the fine program.

Back to her home town for a flying

visit, Nina Morgana drew a large audience to Elmwood Music Hall Wednesday evening, March 9, when she appeared in concert. Finesse of detail and light, lovely tone marked her singing, while her charming personality made a strong appeal. Her reception was highly enthusiastic. Oscar Seagle, her assisting artist, sang with his accustomed intelligent care, making an especial appeal in two Negro Spirituals. Alberto Bimboni for Miss Morgana and Hector Dansereau for Mr. Seagle, furnished accompaniments of a high order.

John Lund, conductor of the Orpheus Singing Society as well as of the Municipal Orchestra, had both the chorus and orchestra as features at the municipal free concert of March 6. An attractive program was attractively given. Soprano solos were finely sung by Agnes Preston Storck. F. H. H.

Diaz Sings at Benefit for Belgian Missionary Sisters

For the benefit of the Belgian Missionary Sisters a concert was given under the auspices of the Belgian Ambassador at the home of Mrs. John Sanford in New York City, Wednesday afternoon, March 9. Rafaelo Diaz, tenor of the Metropolitan Opera, was the principal artist, singing the "Cielo e Mar" aria from "Gioconda," Spanish songs by Schindler and Fuster and American songs by Hirst, Hageman, Osgood and Kramer. He was received with warm applause. With the Duchess of Richelieu he sang a "Carmen" duet at the close. The duchess sang classics of Haydn, Bassani and Lully and French songs of Paladilhe, Massenet and Debussy. Cordelia Lee, violinist, won favor in works by Bach, Massenet, Pugnani-Kreisler and Desplanes. Francis Moore was the accompanist.

Edwin Swain in Bucharoff Operas

Edwin Swain, New York baritone, sang the leading baritone rôles in Bucharoff's operas, "The Lover's Knot" and "Sakhara" in the Adolph Lewisohn ballroom, New York, on March 9. He appeared before the Daughters of Ohio at the Waldorf-Astoria, on March 14. He has been engaged to sing in Stainer's "Crucifixion" at Old St. Paul's Chapel, Broadway at Park Row, and as soloist with the Southland Singers at the Hotel Plaza on April 5.

Just Published!

For Male Voices Unaccompanied:

SONG OF THE HUNTSMEN

by

MARSHALL KERNOCHAN

Poem by Richard Hovey

Boston: Oliver Ditson Company

For sale everywhere

New York to Hear

Carol Robinson,
Pianist-Composer



Carol Robinson, Chicago Pianist

CHICAGO, March 11.—A New York debut recital of interest will be that of Carol Robinson, pianist, at the Garrick Theater the afternoon of April 3. Miss Robinson, whose home is in Chicago, has studied exclusively with Fannie Bloomfield-Zeisler, except for such instruction as her mother has given her, and her teacher expresses herself with the utmost cordiality of Miss Robinson's art. She recently scored as soloist with the Chicago Symphony. Mme. Bloomfield-Zeisler says she is a pianist of unusual gifts and a remarkable musician. Some little while since, she played some of her own compositions in recital and was immediately approached by a publisher in regard to them. She has taken several prizes with her compositions. Last year she won the first prize and also second place in the contest arranged by the National Federation of Women's Musical Clubs. L. E. D.

Trio in Brooklyn Concert

The Commonwealth Trio—Frank MacDonald, violinist; Carl Zeise, 'cellist, and Frederick Tillotson, pianist—gave a sterling program at the Brooklyn Academy of Music, Sunday afternoon, March 13. There were works by Arensky and Chaminade, the sonata for violin and piano by Franck, numbers from Chopin and Godard by Mr. Tillotson, and from Schumann and Popper by Mr. Zeise. Hazel Morris, soprano, of Boston, sang an aria by Thomas. A. T. S.

A recital by Mabel Dunning, soprano, scheduled for Monday afternoon, March 21, at Aeolian Hall, has been postponed to April 19.

Young People's Concert — Jordan Hall Feb. 1921



Photo by Mishima, Boston

Laura Littlefield

Soprano

"It is rare that so light a program is sung with so much feeling and true perception of art." BOSTON HERALD.

"Before each song she gave a few words of explanation and elucidation—apparently much appreciated and enjoyed by both the children and their elders—and she sang them felicitously and with her accustomed skill." BOSTON TRANSCRIPT.

Address: 87 St. Stephen St., Boston, 17, Mass.

CHICAGO MUSICAL COLLEGE—SUMMER MASTER SCHOOL

The public is hereby cautioned that in spite of statements to the contrary printed in this issue of Musical America and which will probably be printed again in the future I POSITIVELY WILL NOT TEACH AT THE CHICAGO MUSICAL COLLEGE NEXT SUMMER.

DELIA VALERI

381 West End Ave., New York

STERLING SINGING BY ST. CECILIANS

Club Closes Fifteenth Season
Finely—Percy Grainger
Is the Soloist

From the opening number of its program, James P. Dunn's finely conceived setting of "It Was a Lover and His Lass," to the final Waldo Warner piece, the St. Cecilia Club, under the bâton of Victor Harris, held high its standard on Tuesday evening, March 15, in the ballroom of the Waldorf-Astoria. The evening was a brilliant one, the chorus being in fine condition, the soloist Percy Grainger.

It is not often that one hears the first number on a list sung with such skill as the Dunn part-song was given; but the St. Cecilians made the most of its opportunities and they were numerous. Several of Mr. Harris's admirable arrangements were heard: Poldowski's "L'Heure Exquise," in which Myra Mortimer again sang the incidental solo admirably, the "Pourquoi" from Delibes's "Lakmé" and a Habanera from Vidal's "Guernica" (this toothsome bit redemanded). Mr. Dunn's piece and the last two were "first times," as was a lovely Colin Taylor bit, "The Desire," for unaccompanied chorus, and Rabaud's exquisitely written "C'était pour un beau Jour." Familiar from other years were Brockway's "Frog Went a-Courting," Cadman's "From the Land of the Sky-blue Water," Mrs.

Beach's "Dolladine" and that great a cappella work of Verdi, "Laudi alla Vergine Maria," one of his noblest compositions, sung by Mr. Harris's forces with supreme effect, with respect for every nuance. The St. Cecilia closed its fifteenth season with this concert. It has made choral history in its decade and a half's activity, because it has set a standard and maintained it.

Mr. Grainger's share in the program was truly that of composer-pianist. He had made a new setting of his familiar "Irish Tune from County Derry" for the club, setting it for women's voices, bass, clarinet, contra-bassoon, euphonium and reed organ. With Mr. Grainger at the organ it was heard for the first time in its new form. The setting is most engaging, harmonically absolutely free, with every modern device, including what Mr. Grainger calls "double-chording." The tone color of the two woodwinds and the brass instrument com-

bined with the choral contingent and the reed organ support is absolutely unique. Mr. Grainger is in truth a seeker after new paths. And he has blazed them in this arrangement of the beautiful tune. The chorus did its difficult share admirably and at the end Mr. Grainger congratulated Mr. Harris on their performance, also extending his thanks to the wind instrument players, Messrs. Parme, Cucchiara and Kohl. His contribution as soloist included a stunning performance of Liszt's Twelfth Rhapsody, his own "Country Gardens" and "Colonial Song" and David W. Guion's setting of "Turkey in the Straw," which he plays inimitably. After both the rhapsody and the other group of pieces he had a double encore, playing first Nathaniel Dett's "Juba" and Brahms's A Flat Waltz and after the second his own "One More Day" and "Molly on the Shore." The audience would have liked another half dozen encores; they applauded him to the echo.

Alfred Boyce was again the club's able accompanist.

MISS LASHANSKA SINGS
FOR SCHOLARSHIP FUND

Soprano, with La Forge, Gives Recital at Carnegie Hall in Aid of Damsch School Offering

Hulda Lashanska, soprano, assisted by Frank La Forge, was heard in recital in Carnegie Hall on the evening of March 15, for the benefit of the Margaret McGill Scholarship at the Institute of Musical Art.

Miss Lashanska's first group was decidedly the best. Handel's "Rendi 'l Sereno al Ciglio" is not the finest of the master's arias, but Miss Lashanska sang it well. The next number, however, Carl Loewe's canzonetta, "She's Fairer than the Fairest Day," was a delicious piece of singing. The song bristles with difficulties and like all Loewe's songs, requires an extended range. But most of all it needs a flawless legato for its slow passage work. Miss Lashanska possesses both of these requirements and the result was impeccable. The aria from Faccio's "Amleto," which closed the group, was also excellently sung.

In the German group, which followed, Schubert's "Du Bist die Ruh'" was sung too softly and the effect was lacking in variety. The best of the five songs was Brahms's "Wie Melodien," where the singer's legato was again conspicuously fine. Of the final group, Werner Josten's "Adoration" (an unusually good number) was the best. The singer had to repeat it, and Mr. Josten from a box bowed in acknowledgment of long applause. Hueter's "Pirate Dreams" was also redemanded and Mr. La Forge's "I Came with a Song," which followed.

Mr. La Forge accompanied in masterly style.

Mishel Piastro, violinist, will give his fourth Carnegie Hall recital Saturday evening, April 2.

LOUIS CORNELL, Pianist

LOUIS CORNELL'S piano recital at Jordan Hall again showed this musician's ample technical accomplishments and sincerity of feeling.

—Boston Journal.

LOUIS CORNELL, Pianist

PROGRAM OF LOOMIS WORKS

Composer-Pianist Aided by Three Artists in Their Presentation

Assisted by Marie Louise Wagner, soprano; Hans Hess, 'cellist, and Rudolph Polk, violinist, Clarence Loomis, composer-pianist, gave a concert of his own compositions at Aeolian Hall, Tuesday afternoon, March 15. Opening with his Sonata for Violin and Piano in E Minor, the program included a sonata and two shorter pieces for 'cello and piano, two songs with 'cello obbligato, and settings of three lyrics by Edmund Gosse in which the honors were upheld by Miss Wagner alone. Mr. Loomis himself presided at the piano throughout the performance.

First hearings of new works are usually a little unfair both to creator and critic. That Mr. Loomis can contrive a felicitous phrase was frequently evident during the afternoon. Occasionally, indeed, as in his setting of Poe's "Dreams" he succeeded in welding his musical thoughts into a unified creation. But in both sonatas there was an evident want of that sustained inspiration which is imperatively necessary to the longer classical forms; and though a second hearing of these works might reveal hidden merits, a first hearing revealed little besides occasional flashes of grace between the thunder of much mediocrity which was not drowned out even by ultra modern scholarship. All the various works were fluently presented by the composer and his assisting artists, however, and gave much apparent pleasure to a very friendly audience.

Vera Curtis Engaged by Hartford Club

Vera Curtis has been engaged by the Treble Clef Club of Hartford, Conn., for a performance of Coleridge-Taylor's "A Tale of Old Japan," to be given under the direction of E. F. Laubin, on May 4.

Appear Before Musicians' Association

At the monthly meeting of the Fraternal Association of Musicians at Steinway Hall, New York, on the evening of March 15 the program was given by Inga Julieva, Norwegian soprano, and Chester H. Beebe. Mme. Julieva was heard and applauded in Gluck's "Ah, ritorna," the "Laughing Song" from Auber's "Manon Lescaut," the "Caro Nome" aria, Scandinavian songs by Grieg, Peterson-Berger and Kjerulf and American songs by Rybner, Kramer and Curran. Her performances were greatly enjoyed, both her operatic and song offerings. Mr. Beebe spoke on the "Virgil Clavier System" and illustrated his talk with examples by a number of his pupils, both amateur and professional.

Joy Sweet, contralto, has been engaged to sing at the Spartanburg, S. C., Festival, May 4 and 5.

HAVE YOU BOOKED

RUTH DEYO

RENOWNED PIANIST?

MOST MANAGERS HAVE

Address:

HARRY W. BELL

244 West 76th Street, New York

521 Philharmonic Auditorium, Los Angeles, Calif.

LOUIS S. STILLMAN

Teacher of Piano Literature

Studios:

148 West 72nd Street
New York

Special Summer Classes: July 11
to August 20



VITTORIO TREVISAN

428 FINE ARTS BLDG.

CHICAGO

BASSO NOW ON TOUR
with Chicago Opera Association
Voice Placing—Acting
Pupils Prepared for the Opera Stage

RECITAL
CONCERT
ORATORIO

Exclusive Management
DANIEL MAYER
Aeolian Hall, New York
H. B. TURPIN at the Piano

PIANIST—ACCOMPANIST

Management
HARRY & ARTHUR CULBERTSON
Chicago, 1415 Hyde Park Boul. New York, Aeolian Hall

SERGEI
KLIBANSKY

Well Known Teacher

is using
in his studio

Songs selected
from the Witmark
Black and White Series



CECIL
FANNING

"The finest baritone voice I have heard for some time—an instrument capable of every variety of colour."—Ernest Newman in the London Sunday Times.

MORTIMER BROWNING

FAST THROG SHOUTS TRIBUTE TO SIROTA

Standees Cram Metropolitan
to Hear Cantor—Voice
One of Greatest

ONE of the great voices of the world, the magnificent vocal organ with which nature endowed Gershon Sirota, Cantor of the Warsaw Synagogue, exerted a Caruso-like lure Tuesday evening when it crammed the Metropolitan Opera House with an eager throng. Not only did it appear that all seats were sold, but standees were banked about the rail as at an opera performance. Co-religionists of the famous Hebrew singer apparently were in large majority. They shouted their approval when the cantor propelled stentorian high tones of clarion quality or achieved some particularly amazing bit of rapid vocalism, often interrupting the music by their outbursts of spontaneous approbation. Floral offerings accumulated until the stage resembled a park conservatory.

This was Sirota's first appearance in New York in nearly a decade. Said to be forty-seven years of age, he has returned in the prime of life. Some there were in Tuesday night's audience who thought his high tones more powerful



Photo © International
Cantor Gershon Sirota, as Photographed
on His Recent Arrival from Europe

and of greater surety when he was last in America, and others fancied the quality had become more baritone. During the war he was a prisoner in Germany; later he narrowly escaped execution at the hands of a Bolshevik firing squad.

His robust bearing did not indicate that these experiences had left their mark upon him.

The cantor appeared, however, extremely nervous and ill at ease. Not until he was well along in the program did he sing with entire freedom of tone and emotional abandon. At its best, the voice then was one of thrilling power, exceptional range, searching intensity, and flexibility seemingly beyond that of the best modern examples of the *bel canto* tenor. He trilled, he raced through scale passages and difficult roulades, yet with the heroic tone of the tenor robusto. He did not, however, show much control of decrescendo passages, his full tone vanishing all too quickly, as through a trap door, into a relaxed pianissimo. If the writer is not mistaken, he sang frequently above high C. These exceptionally high tones rather lacked the body of the Tamagno-like notes immediately below them.

The program was devoted largely to sacred music of the Jewish liturgy, some of which is said to trace back to Biblical times. Assisting in this was an admirable trained male choir, tenors, basses and boy sopranos and altos, in

robes of the church, under the incisive and propulsive leadership of M. Machtenberg. Assisting also was the cantor's daughter, Helena Sirota, who was heard in several folk-songs, sung in German, and in a melodious duet with her father at the conclusion of the program. Her light and somewhat tremulous soprano voice was of pretty quality, but her numbers were neither very interesting nor grateful. The choir sang with much precision and a wealth of dynamic effect. Hardness of quality in the altos was its chief defect.

Cantor Sirota's numbers were "Rachmono-Deono," "Adin-Torah Mit Gott," "A Duddle," and with the choir, "Tov Lehdos," "Adon Olom," "Ovhorachmin" and "Mimcomchu," as arranged by various composers, including Lewandowsky, Low and Sultzer. The choir, alone, sang Levandowsky's "Halleluyo." In Mr. Machtenberg's arrangement of "Ovhorachmin" a boy soprano shared in the applause. Vladimir Dubinsky provided a cello obbligato for one of Miss Sirota's numbers. Accompaniments were credited on the program to "Mr. Natali," said to be Natalis Sirota, son of the tenor.

ELSHUCOS END SERIES

Trio Gives Final New York Concert
with Program of Two Massive Works

Before a goodly gathering of devoted followers the Elshuco Trio gave its third and last subscription concert of the season at Aeolian Hall, Monday evening, March 14. Schubert's Trio in E Flat, Op. 100, and Tchaikovsky's Trio in A Minor, Op. 50, made up the program. Numerically it was short rations; but as both composers were surprised in a more than ordinary prolix mood, and as the performance itself was concentrated food and drink, none who hungered and thirsted after chamber music was sent empty away.

Though familiar through recent hearings, the Schubert work was revived to a high degree and sounded almost new-born. It is a composition which, like Tchaikovsky's, might suffer the passage of a blue pencil across a few of its many pages. Its lyric beauties were set forth, however, with such skill that its frequent pleonasm were almost forgotten in the contemplation of an exceedingly affectionate interpretation. In the same manner the early part of the Tchaikovsky piece dragged very audibly, in spite of a brisk performance. But the second movement was no sooner reached than a long-winded introduction was both forgotten and forgiven. For the Variations, Finale and Coda were given a really splendid reading by Aurelio Giorni and his confreres, Elias Breeskin and Willem Willeke. Mr. Giorni rightfully carried off many of the honors. But it was ensemble playing throughout of an exceedingly self-effacing order.

OLD MUSIC AT PLAZA

Miss Pelton-Jones and Francis Rogers
Heard in Archaic Program

At the close of a season filled with the brassy dissonances of Strauss, Stravinsky and a dozen other modernists, the recital of Frances Pelton-Jones and Francis Rogers, devoted to harpsichord music and classic songs, at the Hotel Plaza on Monday afternoon, March 14, came like a breath of spring.

Miss Pelton-Jones at the harpsichord and Mr. Rogers, in a program of early ballads, demonstrated the unsurpassed melodic beauty of the music of Handel, Haydn, Scarlatti and other men who wrote for the harpsichord. The program covered a long period, ranging from "L'Amour de moi," a fifteenth-century ballad, to the "Minuet à l'Antique" of Paderewski, dated 1859.

Haydn's well-worn Andante con Variazione in F Minor, took on new life and beauty when played on the harpsichord, for which it was originally intended. Miss Pelton-Jones by her playing contributed much to the beauty of a now almost forgotten Sonata in D, written in 1706 by Baltasar Galuppi. A collection of dance rhythms chosen from Scarlatti, Arne, Arbeau and Paderewski completed this artist's share of the program. Her playing revealed in the harpsichord subtleties of sound and color which lie outside the range of the more sophisticated piano.

Mr. Rogers's voice, coupled with good diction, fitted admirably the naïve ornamentation of the early ballads. Two French songs, "L'Amour de Moi" and a seventeenth-century Pastoral, both of unknown origin, were exquisite bits of music as sung by Mr. Rogers. Both songs possessed a quality discernible in the French music of to-day. An aria from Handel's "Orlando" and "Amo, Amas, I Love a Lass," a delightful old ballad of Dr. Arne, were enthusiastically received.

Gutia Casini in New York Season's
Farewell

Gutia Casini, 'cellist, played with much success at the meeting of the Pleiades Club, Sunday evening, March 13. Mr. Casini had the assistance of Seneca Pierce at the piano. This will probably be the last appearance of the 'cellist in New York this season, as he is sailing for a summer in Europe on April 9. Next October and November, Mr. Casini will tour as assisting artist with Frances Alda, after which he will be heard in recital in many of the cities where he has recently appeared with either Mary Garden or Mme. Alda.

Letz Quartet to Play Berkshire Competition Works at MacDowell Club

The Letz Quartet will give a performance on April 4, at the MacDowell Club, of three compositions in manuscript. These works were entered in the Berkshire Chamber Music Festival prize competition of 1920 and though none was awarded a prize, they were all adjudged worthy of honorable mention.

Harold Land, at the request of the composer, has sung MacFarlane's "Message from the Cross" in New York City for five consecutive years.

Percy Grainger will tour West as far as Montana in May.

PHOEBE CROSBY Soprano

touring



Oct.—Nov., 1921

Exclusive direction:

Walter Anderson—62 W. 45 St., New York

GODOWSKY Chicago Master Class

MR. GODOWSKY will conduct a MASTER CLASS for pianists at the Fine Arts Building in Chicago for a term of five weeks beginning June 13th, 1921

This announcement of the first Chicago MASTER CLASS by MR. GODOWSKY will be welcomed by the host of pianists and students who have long sought an opportunity to study with the great Master.

MR. GODOWSKY will give one free scholarship to the MASTER CLASS. Free scholarship application blank upon request.

APPLICATIONS SHOULD BE MADE EARLY.

Address all inquiries until further notice to

HORNER-WITTE 3000 Troost Ave., Kansas City, Mo.

Chicago address will be announced later

Mr. Godowsky's tours under Exclusive Direction
International Concert Direction, Inc.

MILTON DIAMOND, Director

16 West 36th Street

New York



Dorothy Francis Has a Brilliant Initial Year With Chicagoans



Dorothy Francis, Soprano of the Chicago Opera

CHICAGO, March 12.—A gratifying success earned by one of the newcomers of the Chicago Opera Association this season was that of Dorothy Francis, soprano. Coming to the company with no preliminary publicity campaign, her earnestness, ability and brilliant voice at once made her discussed in operatic circles. She was assigned to important rôles in operas both of the French and Italian sections of the repertoire, and finally was chosen to appear as *Giocasta* with Titta Ruffo in

Leoncavallo's "Edipo Re." Both in Chicago and New York Miss Francis received commendation for the dramatic fervor with which she sustained an unusually trying rôle. M. A. M.

Salt Lake City Professionals Unite for Male Choral Singing

SALT LAKE CITY, UTAH, March 11.—With a membership limited to thirty-two, the Mendelssohn Male Chorus of Salt Lake City has been formed by professional singers and regular weekly rehearsals have been started. The organization, which promises to become one of the finest of its kind, has for its president Royal W. Daynes. J. Kjar is secretary; George G. Smith, manager; John J. McClellan, conductor, and C. W. Reed, assistant conductor.

The object of the organizers is self-development. The membership includes: First tenors, Dr. W. R. Wooley, James H. Neilson, David Reese; second tenors, Joseph Kjar, Hyrum Christensen, Don Carlos Young; baritones, Ashley Wallace, J. Y. Smith, Charles Pike; basses, Alvin Keddington, John Aird, Walter Wallace and Henry Glissmeyer.

M. M. F.

Oregon Composers Give Unique Program at Banquet

PORTLAND, ORE., March 11.—At a musical banquet at the Hotel Benson, the Society of Oregon Composers presented an excellent program of American music, the bulk of which was formed by the recent productions of Oregonians. The guests, numbering about fifty, included Oregon's oldest composer and teacher, Dr. Z. M. Parvin, who, although seventy-seven, intends to sing, teach and compose for some time to come.

Emil Enna, president, had charge of the arrangements for the evening. Henry Eilers and Daniel H. Wilson, secretary of the society, delivered addresses. Mr. Enna announced that the society was at work on a plan whereby it was hoped

to offer a prize of \$150 to the music student who could produce the best all-Oregon program at a proposed contest.

Among the composers represented on the musical program were Katherine Glen Kerry, Isabelle Wagstaff, Mrs. J. Harvey Johnson, Evelyn Calbreath, Sarah Blackman and Dr. Parvin. Some of the songs were sung by the composers; others by Blanche William Segersten, Katherine Ensey and Marian Bennett. In most instances the lyrics were provided by Oregon writers. Piano solos were contributed by Mrs. Herman Heppner, Mrs. Frankie Walker and Jean McKercher, who played their own works. Mabel Ryder Williams played artistically a suite by Arthur Whiting, the only composer outside of Oregon who was accorded representation. The Webber Juvenile Orchestra, conducted by H. A. Webber, played several numbers.

Paul Althouse Arouses Admiration in Recital at San Antonio, Texas

SAN ANTONIO, TEXAS, March 12.—Paul Althouse appeared in recital at Beethoven Hall, for the fourth concert of the popular series under the local management of M. Augusta Rowley and Alva Willgus, on March 3. The tenor is a favorite here and drew a large audience. Chief of his offerings was the aria, "Ah Fuyez," from Massenet's "Manon," which received full meed of dramatic intensity and ringing tone. Rudolph Gruen supplied able accompaniments and played two groups of piano numbers. P. S.

Althouse Program in Brownwood, Tex.

BROWNWOOD, TEX., March 5.—With an Italian aria, a group of French songs and two of American, Paul Althouse, tenor of the Metropolitan Opera Company, made a splendid impression in his recital here last evening. There was art in his interpretation of Duparc, Delbruck, Massenet and Fourdrain songs, drama in the "Celeste Aida," and old-fashioned heart appeal in the songs by

Hageman, Ward-Stephens, Mana-Zucca, Clarke, Taylor, Russell, Walt and O'Hara. Rudolph Gruen materially added to the pleasures of the program with his two groups of solos as well as the accompaniments for Mr. Althouse's numbers. He gave Chopin's Ballade in G Minor, Nocturne in F Major and Valse in A Flat, Op. 34, No. 1; Rachmaninoff's Prelude in C Sharp Minor, Dett's "Juba Dance" and Rubinstein's Valse Caprice.

Denver Plans Music Week for May

DENVER, March 19.—Denver is to have another "Music Week" in May, planned upon an elaborate scale. This year the local community service with F. H. Talbot as executive secretary will direct the program, with the co-operation of the Municipal Music Commission, local professional forces and the music trades. It is planned to utilize all musical resources of the city. J. C. W.

Hofmann Thrills Pasadena Audience

PASADENA, CAL., March 12.—Josef Hofmann's piano playing thrilled a capacity audience in the high school auditorium on March 4. Rarely has such enthusiasm been manifested here. Outstanding numbers were the Schumann "Carneval," Chopin's Polonaise in A Flat, Liszt's Rhapsody No. 6 and the Rachmaninoff Prelude in C Sharp Minor. Beauty and resiliency of tone, and poetic imagination in interpretation marked all the numbers.

LOS ANGELES, CAL.—At the recent meeting of the Los Angeles Music Teachers' Association the program was provided by Bessie Chapin, violinist; Lucille Bradley, pianist, and L. J. Selby, baritone.

LOS ANGELES, CAL.—Arnold Krauss, violinist, assisted by Mrs. Clifford Lott, pianist, was heard in a recital at the Ebell Club House recently.



MUSICIANS' DIRECTORY



The American Institute of Applied Music

Thirty-third Season
212 West 59th Street, New York City
Tel. Circle 5329

ELLA BACKUS-BEHR

231 West 96th Street, New York
Telephone Riverside 1464

WILLIAM S. BRADY

TEACHER OF SINGING
Studio: 137 West 86th St., New York
Telephone Schuyler 10099

MAY LAIRD BROWN

Correct Pronunciation—Distinct Enunciation
Italian—French—Spanish—English
1 W. 89th St., New York Tel., Riverside 2605

DUDLEY BUCK, Teacher of Singing

50 West 67th Street, N. Y. Phone Col. 4984

GIUSEPPE CAMPANARI

BARITONE
TEACHER OF SINGING
Studio: 668 West End Avenue New York City
By Appointment Only

Mme. KATHRYN CARYLNA

TEACHER OF SINGING
Defects of tone production eradicated. French and Italian Lyric Diction. 257 West 86th St., N. Y.
Phone, 5910 Schuyler.

ERNEST CARTER

COMPOSER—CONDUCTOR
Address: 165 East 64th St., New York.

Mr. and Mrs. ROSS DAVID

VOICE PRODUCTION AND REPERTOIRE
Studio 1013 Carnegie Hall
New York City

MARY URSULA DOYLE

SOPRANO
Teacher of Voice and Piano
Studio 834 Carnegie Hall New York

GRACE ELLIOTT

CONCERT ACCOMPANIST
Studio 603-4 Carnegie Hall

JOHN WARREN ERB

CONDUCTOR—COACH—ACCOMPANIST
Tel. Columbus 2848
Address: 241 West 72d St., New York

LUCY FEAGIN

TEACHER OF DRAMATIC ART
Pupil of Mrs. Milward Adams
Studio 915 Carnegie Hall Circle 3634

GUSTAVE FERRARI

THE ART OF INTERPRETATION
IN SONGS—English and French
Studio 11, Metropolitan Opera House Bldg.

ROBERT SAM'L FLAGLER

PIANIST—ACCOMPANIST—COACH
INSTRUCTION—CLASSES IN HARMONY
Studio: 827 Carnegie Hall, New York
Thursday and Friday Afternoons

ADRIAAN E. FRENI

Teacher of Singing
Fifteen Years with Institute of Musical Art
Private Studio: 809 Carnegie Hall

CAROLINE BEESON FRY

Teacher of Singing
Studio 814—Carnegie Hall—New York
Tel. Circle 321

JACOB GEGNA, Violinist

MASTER CLASSES IN REPERTOIRE
Studio: 25 E. 99th St., New York
Phone Lenox 5191

Russell Snively Gilbert

PIANO INSTRUCTION
Practical course for vocal students in Piano and the Harmonic foundation. Studio 123 Carnegie Hall, New York.

Granberry Piano School

For Artists and Teachers of All Grades
Sight, Touch and Hearing System of Instruction
Booklet: Carnegie Hall, New York

VICTOR HARRIS

Teacher of Singing in all its branches
THE BEAUFORT, 140 West 57th Street
Telephone, Circle 3053

THE HEARTT-DREYFUS

STUDIOS: Voice and Modern Languages
Address: The Bryson Apts., Los Angeles, Cal.

LILLIAN MILLER HEMSTREET

Teachers of Singing
50 West 67th St. Tel. Columbus 1405
New York Studio and Woodstock, N. Y.

GRACE HOFHEIMER, Pianist

20 Lincoln Avenue, Fort Wadsworth, Staten Island
Phone Tompkinsville 2541
Studio, Steinway Hall, New York

ARTHUR J. HUBBARD

VOCAL INSTRUCTION
246 Huntington Avenue MASS.

HELEN ALLEN HUNT

CONTRALTO SOLOIST AND TEACHER
Studio: 543 Boylston St., Boston, Mass.

Mrs. J. HARRISON-IRVINE

Pianiste—Accompaniste—Voice Coaching
1013 Carnegie Hall, New York Circle 1850

FREDERICK JOHNSON

CONCERT ORGANIST
Director of Music Department
Bradford Academy, Bradford, Mass.

SERGEI KLIBANSKY, Teacher of Singing

8 years leading instructor Stern Conservatory, Berlin;
3 years Institute of Musical Art, New York.
Studios: 212 W. 59th St., New York

HUGO KORTSCHAK, Violinist

Faculty Institute of Musical Art, New York City.
Private Studio: 1061 Madison Avenue.

McCALL LANHAM

Baritone
Teacher of Singing
Scudder School, New York.
Chevy Chase School, Washington, D. C.
Private Studio: 2493 Broadway, New York
Phone Riverside 6569

ISIDORE LUCKSTONE

TEACHER OF SINGING
53 West 86th St., New York
Telephone 7493 Schuyler

CHEV. EDUARDO MARZO

(Author of "The Art of Vocalization")
TEACHER OF SINGING AND COACH
Studio 346 W. 71st St., New York
Phone Col. 2019

E. SHEFFIELD MARSH

Teacher of Singing
Studio: 112 Carnegie Hall Pouch Mansion, B'klyn
Tel. Circle 0614 Tel. Prospect 3115

MAUD MORGAN, Harp Soloist

CONCERTS—INSTRUCTION
(Teaching Children a Specialty)
216 W. 56th St. Phone Circle 1506

Mme. Katherine Morreale

Soprano
Voice Culture Repertoire
313 West 57th Street New York City
Phone Columbus 7548

EDMUND J. MYER, Voice

828-829 Carnegie Hall, New York Circle 1350
SUMMER TERM IN SEATTLE
Teacher of Theo. Karle

Mme. NIESSEN-STONE

Mezzo Contralto, formerly Metropolitan Opera Co.
Nine years with Institute of Musical Art
Studio: 60 West 67th St. Tel. 1405 Col.
Mgt Annie Friedberg, 1425 Broadway

EUGENIO PIRANI, Piano and Composition

New York—Steinway Hall, 107 East 14th Street.
Brooklyn—915 President St. at the Powell & Pirani
Mus. Academy.

FRANCIS ROGERS

CONCERT BARITONE
Teacher of Singing
Studio 144 East 62nd St., New York

HENRY SCHROEDER

Pianist and Teacher
22 W. 85th Street, New York
2849 W. 30th Street, Brooklyn, N. Y.

HENRY F. SEIBERT

CONCERT ORGANIST
Organist and Choirmaster, Trinity Church, Reading, Pennsylvania.

THE SITTIG TRIO, Violin, 'Cello, Piano

RECITALS, CLUBS, MUSICALES, ETC.
Fred V. Sittig, Teacher of Piano and Accompanist.
167 West 80th Street, New York City
Phone Schuyler 9520

Charles Gilbert Spross

ACCOMPANIST COACH
Studio: 115 East 34th St., New York
Tel. 2444 Murray Hill

ANNE STEVENSON

TEACHER OF SINGING
433 West End Avenue
Telephone Schuyler 2015

EDGAR STOWELL, Violinist

COLUMBIA UNIVERSITY
Head of Violin Department
Bronx House Music School Settlement
New York
1637 Washington Ave. Tel. Briarcliffe-43

EMILIO VACCARO

Italian Diction—Literature—Translation
FOR OPERA AND CONCERT
Studio 1365 St. Nicholas Ave., New York
Near 178th Street Phone 8638 Wadsworth

FREDERIC WARREN

Frederic Warren Ballad Concerts
349 Central Park West, New York
By appointment only.
TEACHER OF SINGING

CRYSTAL WATERS, Soprano

Teacher of Singing Concert Singer
(Braggott Method, Florence, Italy)
Studio: 675 Madison Ave., New York
Phone Plaza 3223

The Wilder School of Music

(Established 1906)
Voice, Flute and Piano
116 Main St., Burlington, Vt.
Season Sept. 1 to July 15

MARY LOUISE WOELBER

Formerly of Wagenhals and Kemper
Special Training—Spoken Song—Piano Solo
810 Carnegie Hall New York

NIKOLA ZAN, Grand Opera Baritone

(Frague Opera)
Exponent of the Lamperti method.
Studio: 125 E. 87th St., New York
Phone Vanderbilt 7772.

ZIEGLER INSTITUTE of Normal Singing

MME. ANNA E. ZIEGLER, Director
All singers made self-supporting.
Metropolitan Opera House, 1425 Broadway, N. Y.
New York and Asbury Park.

LATE NEWS FROM THE FAR WEST

RISES FROM AUDIENCE TO PERFORM CONCERTO

Olga Steeb Amazes by Taking Levitzki's Place in Los Angeles Concert

[By Telegraph to Musical America]

LOS ANGELES, CAL., March 21.—Olga Steeb accomplished an unusual feat by playing Saint-Saëns's G Minor Concerto with the Philharmonic Orchestra on Saturday night, March 19, without notice or rehearsal, substituting for Mischa Levitzki, who was prevented from appearing by a severe felon on one of his thumbs.

Mr. Levitzki succeeded in playing the work brilliantly on Friday afternoon, but his physician positively refused to allow him to attempt it on Saturday night.

Miss Steeb was called from the audience, and, although she had not given

the concerto in public for a year, she achieved an unequivocal success and caused a furore. The applause continued for twenty minutes and the lights had to be dimmed in order to restore quiet so that the program could be proceeded with.

Walter Henry Rothwell, conductor of the Philharmonic, described Miss Steeb's performance as being beyond criticism.

LOS ANGELES, CAL., March 18.—Anna Case was the first of three sopranos to appear in Los Angeles in the Philharmonic course this week, the others being Frances Alda and Luisa Tetrazzini. Miss Case sang to a large audience at the Philharmonic Auditorium, Saturday afternoon, accompanied by Claude Gottlieb, a former resident of Los Angeles. Her songs, practically all of them novelties, gave much pleasure, and she had to respond to numerous calls for encores.

A. C.

"IOLANTHE" SUNG BY NEW COMPANY IN LOS ANGELES

Pavloska and Ruysdael Among Principals—Lotta Madden Soloist in Philharmonic Wagnerian Concert

LOS ANGELES, CAL., March 19.—Last week saw the debut of a new California opera company, made at Philharmonic Auditorium under the management of W. G. Stewart, formerly of the New York Hippodrome. The musical director is Hans Linne. The first opera presented was "Iolanthe" and the principals were Irene Pavloska, who made a delightful Phyllis, Basil Ruysdael, bass, formerly of the Metropolitan Company, whose work afforded new delight in light opera here; Edwin Stevens, and Fred Holmes in comedy parts; Carol Oliver, in the title rôle and Marie Horgan, Sidney Brace, Philip Ryder and John Westerfelt. The chorus was especially good and the general staging better than that presented by many traveling companies.

The Philharmonic Orchestra on the afternoon of March 13, presented a Wagnerian program, drawn from "Tannhäuser," "Lohengrin," "Parsifal," "Tristan and Isolde," and "The Mastersingers." The soloist, Lotta Madden, soprano, gave numbers from "Lohengrin" and "Tannhäuser." Heavy rain interfered with the attendance but those present demonstrated much appreciation of the program. Miss Madden scored a veritable success.

Mr. Tandler departed from the strictly musical in the Ambassador Course last week, and introduced Theodore Bekefi, Russian dancer, his wife, and several accomplished dance pupils. Bekefi's performance was of a high class in its own sphere. Russian songs were given by Sonya Zariova, and Constantine Bakaleinikoff played 'cello solos.

A. C.

Anna Case Captures Berkeley, Cal., in Song Recital

BERKELEY, CAL., March 19.—Anna Case entranced a capacity audience, when she appeared in the Berkeley Musical Association series. Pleasing to the eye and ear, alike, Miss Case gave a memorable program of operatic arias and songs and was forced to sing many encore items. Rimsky-Korsakoff's "Chanson Indoue" The Waltz from "Romeo and Juliet," and an air from "Bohème" were included on the list. Skillful accompaniments were furnished by Claude Gottlieb.

The spring concerts of the San Francisco Symphony have been features of recent weeks here and attendances have greatly improved. Programs presented of Feb. 24 and March 3 were extremely interesting and admirably interpreted. At the latter concert, so great was the impression made by Horace Britt, 'cello, and H. B. Randall, clarinet, in Massenet's "Under the Linden Tree" that despite all rules the number had to be repeated. Alfred Hertz conducted.

A. F. S.

PLAN MUSIC WEEK FOR MAY

Sacramento to Have Big Event—Hear Anna Case and Others

SACRAMENTO, CAL., March 19.—Sacramento is to have a music week from May 1 to 8. Major J. W. Wooldridge has been chosen chairman of the general committee and local leaders and musical organizations are meeting weekly to complete plans for the big event. It is proposed to have all organizations contribute programs; there is to be community singing and schools, churches and theaters will provide special programs.

Anna Case and Claude Gottlieb gave a concert for the Saturday Club last month, and on March 3, Mary Jordan, Samuel Gardner and Stella Barnard also contributed a noteworthy program to the club's series.

Frieda Peycke made her second appearance before a Sacramento audience when she entertained the Tuesday Club recently in one of her delightful piano-logic programs.

The Euterpean Club of thirty-six women singers gave a pleasing concert at Masonic Auditorium, March 8. A good sized and appreciative audience greeted the singers and their director, Edward Pease. The assisting artists were Lizeta Kalova, Emily Rulison, Edith Frazier, Zue Geary Pease, Russell Kenney, Edward Weida and Albert King.

F. W.

ROTHWELL IN PASADENA

Emile Ferir Plays Own Works as Soloist with Philharmonic

PASADENA, CAL., March 19.—Tchaikovsky's Symphony, No. 5, in E Minor, was the principal number of the Los Angeles Philharmonic Orchestra, Walter Henry Rothwell, conductor, in a concert here on March 11. Emile Ferir, first viola, was soloist, playing two of his own compositions, "Song" and "Caprice Basque." Orchestra and soloist were cordially received by a large audience. The Pasadena Music and Art Association sponsored the concert.

Alice Coleman Batchelder, concert pianist, and Linda Lorie, soprano, gave the second of the Coleman concerts at the Neighborhood House on March 10. Old French, modern French and some English compositions were featured. Three compositions by Sarah Coleman Bragdon, sister of the pianist, were especially enjoyable. They were "San Gabriel," "Humming Bird" and "Etude Apassionata." Both pianists and singers were warmly applauded for their musically work. Hubach and Riggle presented the artists.

In a program of uniform excellence, the Cauldron Singers, about forty male voices, under the leadership of Roy V. Rhodes, gave the second concert of the season before an appreciative audience at the Maryland. Hazel Elwell, soprano, was soloist; Marjorie Hicks, accompanist.

M. S.

Menotti Frascina and Carmen Gorjux Sing in San Antonio

SAN ANTONIO, TEX., March 11.—Menotti Frascina, Italian tenor, appeared in concert at Beethoven Hall, March 8, in a program of operatic arias.

Mary Aubrey, contralto, was also heard to advantage in two arias. Walter Dunham played artistic piano numbers as well as the accompaniments. Carmen Gorjux, soprano, was presented in concert, March 10, by her father, Hector Gorjux, in the Gunter Hotel ballroom. She displayed an attractive voice of natural beauty in a program of Italian and Mexican songs. Assisting on the program were Mrs. M. J. Carpenter, mezzo-soprano; Harry Schwarz, tenor; Henry P. Killikelly, baritone; Frank Hernandez, violinist; Juan Marcias, 'cellist, and Hector Gorjux, accompanist and director.

G. M. T.

GALLO FORCES IN TACOMA

Give Three Performances and Continue Success of Western Tour

TACOMA, WASH., March 19.—A feature of recent happenings was the visit of the San Carlo Opera Company, which gave three successful performances at the Tacoma Theater.

Anna Fitzu won a triumph in "Madama Butterfly," the first work presented. Stella De Mente was most satisfying as Suzuki. The season was a strenuous one for this singer, as she followed this first performance by doing *Carmen* and *Azucena* on one day. Others who distinguished themselves were Pilade Sinagra, Mario Valle, Giuseppe Agostini, Madeleine Keltie, Bettina Freeman, Alice Homer, Giuseppe Inzerilla and Vincente Ballester.

The Lyric Quartet, a new organization which has taken its place in professional ranks, is composed of Mrs. McClellan Barto, soprano; Mrs. John Henry Lyons, contralto; Herbert Ford, tenor, and Edwin Cook, bass. John Henry Lyons, supervisor of music in public schools, is accompanist and manager. Mr. Cook is the winner of the St. Cecilia Club scholarship.

E. M. M.

VISIT OAKLAND ON TOUR

Samuel Gardner and Mary Jordan in Successful Recital—Local Events

OAKLAND, CAL., March 19.—The fourth recital of the Potter series was given by Samuel Gardner, violinist, and Mary Jordan, mezzo-soprano. Mr. Gardner played a number of his own compositions. "From the Canebroke" aroused enthusiasm and had to be repeated.

Miss Jordan did admirable work. In association with Mr. Gardner she gave in Tchaikovsky's "Ye Who Have Yearned Alone."

Alameda County branch of the State Music Teachers' Association is bending every energy toward the coming State Convention, to be held in Oakland, during July. As a prelude, to arouse public interest, and increase its membership, the local branch, with Mme. Neustadt as head, is giving a series of monthly recitals, open to members and guests. The first of these had Constance Mering, pianist, of Sacramento; Lawrence Strauss, tenor, and Orley See, violinist. As contributors Miss Mering, although very young, possesses unusual ability, and delighted her audience. Theresa Bauer and W. W. Carruth provided accompaniments.

The Adelphian Club, of Alameda recently presented the San Francisco Chamber Music Society, with Mary Alverta Morse, soprano, in concert. The program was one of the finest of the entire Alameda season. Mrs. John H. Merrill was the club officer responsible for the evening.

Phillip Gordon and Penelope Davies Give Series in Dallas, Tex.

DALLAS, TEX., March 15.—Phillip Gordon, pianist, and Penelope Davies, mezzo-soprano, gave a series of recitals in various halls of this city last week to large audiences. On Saturday morning they gave a concert for the school children. Friday afternoon a reception was held for them at D. L. Whittle's music store. All concerts were given in conjunction with the Ampico and were under the auspices of W. A. Watkin and D. L. Whittle Music Company.

C. E. B.

BELLINGHAM, WASH.—Marion Wheaton, contralto, sang a group of songs at the last meeting of the Women's University Club at the University of Washington in Seattle.

CALIFORNIANS SING AS TREES BLOSSOM

Saratoga Festival Attracts San Franciscans—Other Events

[By Telegraph to Musical America]

SAN FRANCISCO, CAL., March 21.—California's greatest outdoor festival, Blossom Day, at Saratoga, a foothill town in the Santa Clara Valley, a hundred miles from San Francisco, was celebrated yesterday by the presentation of oratorio and festival music. A chorus of two hundred and fifty voices, under the direction of Dr. Charles M. Richards, Howard M. Hanson, of the College of the Pacific, and Professor F. F. Jeffers of San José, was enlisted for the purpose.

Ten million blossom-decked fruit trees, a day of matchless blue and the fact that it was Palm Sunday combined to draw thousands from San Francisco, most of the pilgrims motoring, to hear the splendid music. Some of the numbers were "The Heavens Are Telling" from "The Creation" by Haydn, the "Hallelujah" Chorus from "The Messiah," Gounod's "Praise Ye the Father" and the "Sanctus" from Gounod's "St. Cecilia" Mass.

St. Ignatius Church was filled yesterday, when a benefit concert was given, with music befitting the occasion of Palm Sunday. Among the artists who participated were Horace Britt, 'cellist, and Kajetan Attl, harpist, both members of the San Francisco Symphony; Stella Jellica, soprano, and Carlos Bulotti, tenor.

Alexander Stewart, just appointed by national headquarters to the staff of the San Francisco Community Service Recreation League, as a special representative of community music, is planning the organization of an opera school along the lines of similar institutions successfully promoted in the East. He also proposes to arrange a music week, similar to that held in New York last year.

SAN FRANCISCO, March 19.—If there is a city in the world ideal for purposes of pageantry it is this city by the Golden Gate. In Golden Gate Park, last Sunday, some 30,000 persons witnessed "The Great Blessing," a pageant directed by Mrs. Agnes Kalman Rush of the Noyes School of Rhythm. The story told of mankind's dependence upon water, the "great blessing," and the incidental music included Edward McDowell's "A. D., 1620," Tchaikovsky's "Flower Waltz" from the "Nutcracker" Suite, Weber's "Oberon" Overture, the "Dance of the Hours" from "Gioconda" and excerpts from Meyerbeer and Wagner. The script of the piece was written and dedicated to San Francisco by Grace Hyde Trine (Mrs. Ralph Waldo Trine) of New York, who is spending a year on the Pacific Coast and who, incidentally, is preparing another pageant, "The Sempervirens," to be given in the Great Basin of the Santa Cruz mountains this summer by the "Save the Redwoods League of California."

The California Theater, one of the largest of the many moving picture houses here, this week celebrated the first anniversary of the inauguration of its Sunday morning concerts. The series was instituted by Herman Heller, conductor of the theater's fine orchestra which began with seventeen musicians. Now it has fifty, and its Sunday morning concerts are attended by thousands. The birthday program was of Heller's choosing, with Harold Henry, pianist, as the soloist.

A series of early summer events is to be given under the management of Selby Oppenheimer in the Greek Theater of the University of California. Included in the series will be a program by the Philharmonic Orchestra of New York.

MARIE HICKS HEALY.

Marguerite Namara, soprano of the Chicago Opera Association, is to make a new motion picture in California this month. The scenario was written especially for her by her husband, Guy Bolton. Shortly after her return to the East in the latter part of April, Mme. Namara will sail for Europe to fill operatic engagements.

STARS IN WASHINGTON, D. C.

Hislop, Ysaye, Ruffo, Bocho and Prihoda Are Heard

WASHINGTON, D. C., March 15.—Joseph Hislop, tenor of the Chicago Opera Association, made his initial appearance in Washington recently under the management of T. Arthur Smith. He sang "Celeste Aida" from "Aida," the "Lamento di Federico" from "L'Arlesiana" by Cilea and a number of delightful songs. Oscar Nicastro, 'cellist, assisted the singer and Alberto Sciarretti was the accompanist.

Eugen Ysaye conducting the Cincinnati Symphony, recently called forth an ovation here. Under his baton the orchestra presented stirring and artistic interpretations of the Franck Symphony in D Minor, his own tone poem "Exile" for strings only, Marche Héroïque by Saint-Saens, entr'acte of "Fervaal" by d'Indy and the suite "Sylvia," by Delibes.

Under the management of Mrs. Wilson-Greene, Titta Ruffo, baritone, was heard in concert, offering arias from "Patrie," and "Il Barbiere di Siviglia" and a number of songs. Rudolph Bocho, violinist, appeared as a co-artist playing works by Tchaikovsky, Burleigh, Chopin, Kreisler, and Mozart. Benjamin Moore was the accompanist.

The Washington Concert Bureau, recently presented Vasa Prihoda, violinist, in concert. Mr. Prihoda played the Concerto in F Sharp Minor of Ernst, "La Folia" by Correlli; "I Palpiti" by Paganini and several short compositions. Celia Fioravanti, contralto, also appeared singing with charm the "Habañera" from "Carmen" and several groups of songs. Asta Doubovska accompanied Mr. Prihoda and Claude Robeson, Miss Fioravanti.

Under the auspices of the Washington Society of Fine Arts, Thomas Whitney Surette, ended his course of lecture-recitals with a discourse on Brahms, illustrated by Mrs. George Peabody Eustis at the piano.

La Scala Orchestra, under the baton of Arturo Toscanini, filled its third engagement of the season under the management of Mrs. Wilson-Greene on March 3. The program was one to test the powers of the organization.

Conducted by Glenn W. Ashley, St. Aloysius Male Choir was heard in a taxing program. Solo parts were sustained by Robert O'Lone, Frank Littleton, Aloysius McGowan, George Garner, Thomas A. Cantwell and Lawrence Schiller.

In the joint recital of Katherine Bacon, pianist, and Josef Stopak, violinist, T. Arthur Smith introduced to Washington two new artists who were well received. Miss Bacon gave pleasing interpretations of Bach, Chopin, Liszt, Rachmaninoff and others. Mr. Stopak, possessing excellent tone, was best in the Vivaldi Concerto; his other numbers were from Couperin and Tartini.

Under the management of Mrs. Wilson-Greene, Pavlowa and her Ballet Russe made a return engagement to the Capital City, delighting a large audience. Theodore Stier conducted the orchestra.

The Washington Navy Band scored a decided success in its recent concert under the direction of Charles Benter. Mrs. Logan Feland, soprano, was the assisting soloist. W. H.

Hutcheson Recital Ends Milwaukee Series

MILWAUKEE, WIS., March 12.—Ernest Hutcheson is the last of the nationally known pianists to be heard in Milwaukee this season. His appearance here for the first time was sponsored by Marion Andrews in the Milwaukee Downer College course. Mr. Hutcheson gave a comprehensive program of numbers by Bach, Beethoven, Chopin, Debussy and MacDowell and his own arrangements of Wagner, Mendelssohn and Scarlatti, all interpreted with breadth and distinction. Mr. Hutcheson is fond of massive effects, though he is equally skillful in the subtleties which characterize the artist. C. O. S.

Pittsfield Orchestra in Second Concert

PITTSFIELD, MASS., March 14.—The second concert of the Pittsfield Symphony Society was given lately in the Colonial Theater under the baton of Ulysse Buhler. Jacques Gordon, violinist, was the soloist. The society was organized last summer by Joseph Le Maire, of New York, but during the winter the work progressed under Mr. Buhler. The work of the orchestra showed precision of attack, sensitive shading and good

ensemble. The orchestra numbers were Haydn's "Oxford" Symphony, Bizet's "L'Arlesienne" Suite and Weber's "Oberon" Overture. Mr. Gordon played Lalo's "Symphonie Espagnole," his own arrangement of Shikret's "Scotch Episode," the Dvorak-Kreisler Slavonic Dance in G Minor and Gardner's "From the Canebrake." M. E. M.

MUSIC FEATURES AT YALE

Grainger and Chamber Music Forces Give Programs in University

NEW HAVEN, CONN., March 19.—The third of the Francis Bergen series of lectures was given on Sunday afternoon, March 6, in Woolsey Hall. In the dual capacity of speaker and performer, Percy Grainger dealt with the subject of "Nordic Characteristics in Music."

The exposition of chamber music by Arthur Whiting in Sprague Memorial Hall, on March 7, enlisted the services of Arkady Bourstin, violinist, and Michel Penha, 'cellist, with Mr. Whiting at the piano in compositions by Bach, Beethoven, Handel and Brahms.

The third and last of the University chamber concerts, provided through the generosity of Mrs. Coolidge, was given, March 10, before a large audience in Sprague Hall. The Elshuco Trio was the attraction, and the works performed were trios by Brahms and Tchaikovsky. The artistic playing of Aurelio Giorni, pianist; Elias Breeskin, violinist, and Willem Willeke, 'cellist, won the warm approbation of the audience.

The first of a series of recitals by organ students of the Yale School of Music was presented on the afternoon of March 10, in Woolsey Hall. The program played by Virginia B. Carrington comprised compositions by Bach, Bonnet, Parker, Schumann and Widor. A. T.

FEATURE TACOMA COMPOSER

Songs by McNeely Sung at Club Concert—Other Activities

TACOMA, WASH., March 21.—Of primary interest during the past week was the Ladies Musical Club Concert on Monday evening. The program introduced Paul Pierre McNeely, prominent teacher-pianist, in the rôle of composer. Two groups of songs by Mr. McNeely displayed his fine sense of musical values. They were charmingly sung by Dorothy Dial, soprano, and Frank Meeker, tenor. Mr. McNeely played the accompaniments in masterly style. Others who contributed to the program were Sophy Preston, Mrs. Ellis Elwin, Jeanne Farrow Kimes, Stella Riehl, and Rose Schwinn.

An interesting concert, given by the Saint Cecilia Club on Friday afternoon, featured the Cradle songs of different nations. An admirable paper was read by Mrs. T. W. Little and illustrated by the following members: Mrs. E. C. Bloomquist, Mrs. Henry Skramstadt, Mrs. Ernest Cook, Mrs. Allan Crain, Mrs. T. W. Little, Mrs. J. Spencer Eccles and Mrs. Anderson.

The Fine Arts Studio Club gave an artistic program Friday evening. Alonzo Victor Lewis, well-known sculptor, spoke interestingly on his art. A piano group was played by Doris Newell. Mrs. J. Spencer Eccles, Erna Mierow, Edward Stabbert, and Harold Bloomell contributed a vocal quartet, with Mary Kilpatrick as accompanist. A play by Gerald Dunn, "Dear Little Wife," was given in acceptable style by Marie Castator, Albert Ottenheimer and Harry Thorsen, under the direction of Jean MacDonald. E. M. M.

Seattle Chorus Has May Peterson as Soloist

SEATTLE, WASH., March 19.—As soloist with the Temple Chorus, May Peterson, soprano of the Metropolitan Opera, won such a success that she had to deliver several extra numbers. Her programmed offerings were the "Air de Momus," of Bach; "Oh, No, John," and "A la Claire Fontaine," both folk-songs; a Mozart aria; "Would That I Were Soaring," by Sjögren; a Swedish song by Dannstrom; Lieurance's "Wi-um"; Cyril Scott's "Unforeseen," and Hageman's "At the Well." With the chorus, she also gave the "Inflammatus et Accensus" from the "Stabat Mater" of Rossini. This concluding number was so well given and the applause it evoked was so insistent that it had to be repeated. Clarence Shepard was at the piano and Cecile Baron for the chorus. Montgomery Lynch is the able conductor of the chorus, and Mrs. Lynch was at the organ.

NASHVILLE MUSIC EVENTS

Cincinnati Orchestra Gives Annual Program—Schumann Heink Heard

NASHVILLE, TENN., March 8.—The Cincinnati Symphony Orchestra, under the leadership of Eugene Ysaye, gave its annual concert at Ryman Auditorium before an appreciative audience. The César Franck D Minor Symphony, never before heard in this city, created a profound impression.

Schumann Heink proved herself the same great artist as ever in a program which contained her favorite "Rinaldo," "Prophète" and Bach arias, and many songs in English. Receiving much applause when she asked whether she might offer "The Erlking" in German, she sang it gloriously. Her assisting artist, George Morgan, a big resonant baritone, pleased immensely with his "Benvenuto" aria by Diaz, and his other songs. Mrs. Katherine Hoffmann proved an ideal accompanist. A. S. W.

RACHMANINOFF IN RECITAL

Rochester Hears Pianist Give Unusual Program—Schenck Forces Appear

ROCHESTER, N. Y., March 19.—Sergei Rachmaninoff, pianist, played at Convention Hall, March 10, to an audience that stayed and applauded until all Rochester records were broken. Arthur M. See was the local manager. The program was mainly composed of familiar things, Mozart, Mendelssohn and Chopin, but included the artist's own C Sharp Minor Prelude, "Polichinelle" and "Barcarolle," all interesting and well received. Liszt's Rhapsodie Espagnole closed the program.

The second concert of the season by the local symphony, Ludwig Schenck, conductor, was given at Convention Hall on March 8, before a good size audience. Admission was free as usual. The soloist was Frederick Benson, baritone, a well-known local teacher and singer. The program was interesting and well played. Mr. Benson was heard in Tchaikovsky's "Pilgrim's Song" and two Rachmaninoff numbers, all of which were excellently interpreted. The orchestra numbers included Dvorak's Overture, "Husitzka," the "Chanson Bacchique" from Ambroise Thomas's "Hamlet," a suite from "Sigurd Jorsalfar" by Grieg, and Rubinstein's ballet music from "Feramors." M. E. W.

Hear San Francisco Symphony at Stanford University

STANFORD UNIVERSITY, CAL., March 19.—Many notable music events have taken place in the Auditorium during the past few weeks, but the most unusual and impressive was the sacred concert in the Memorial Chapel given by the San Francisco Symphony, under Alfred Hertz, on the evening of "Founders Day," March 9. It was the first event of its kind in the Chapel. The orchestra played a Mozart Symphony and Strauss's "Death and Transfiguration."

On the evening of Washington's Birthday the different musical organizations of the University presented an interesting program. The Schubert Club, Glee Club, and University Orchestra, directed by Warren D. Allen, the University organist, and the University Band, under E. Whitney Martin, contributed. These organizations are doing excellent work in spite of the fact that music does not form any part of the curriculum.

Paul Althouse, assisted by Rudolph Gruen, pianist-accompanist, recently gave a capital recital in the Auditorium under the management of Jessica Colbert. M. M. F.

Gardner, Mary Jordan and Althouse Visit Fresno

FRESNO, CAL., March 19.—Members of the Fresno Musical Club were treated to an enjoyable evening when Samuel Gardner, violinist, and Mary Jordan, contralto, were heard in a joint recital. Later the same week the Fresno Male Chorus gave its third recital of the season with Paul Althouse as soloist. His beautiful voice and pleasing personality left a lasting impression on his audience. M. A.

Althouse Recital for Collegians in Abilene

ABILENE, TEX., March 19.—In the A. C. Lyceum Course at the Abilene Christian College, Paul Althouse, tenor of the Metropolitan Opera, was presented in recital with Rudolph Gruen assisting at the piano. Aside from the "Celeste Aida" aria Mr. Althouse's program consisted entirely of songs, in which he proved himself a versatile in-

terpreter. Though his opening group of French songs was delivered with distinction of style, his best offering was doubtless his American songs, Curran's "Life," Ward-Stephens's "Someone Worth While," Mana-Zucca's "Top o' the Morning," Clarke's "The Blind Ploughman," Taylor's "May Day Carol," Russell's "Vale," Walt's "Lassie o' Mine" and O'Hara's "The Living God." In these numbers he showed emotional fervor as well as natural beauty of voice and good training. Mr. Gruen was also applauded for some solo numbers.

EL PASO FORCES APPEAR

Dhossche Soloist in Symphony Concert—Chamber Music Forces Heard

EL PASO, TEX., March 19.—P. J. Gustat, conductor of the El Paso Symphony, provided a real novelty, at Liberty Hall recently, when he presented Raoul Dhossche, Belgian flautist, as soloist. Mr. Dhossche played the lovely Chamade Concertino for flute, revealing fine understanding of the work. Beethoven's "Pastoral" Symphony received a sterling interpretation. The remaining orchestral numbers included Schubert's "Rosamunde" Overture, Serenade for strings by Pierné, Weber's "L'Invitation à la Valse," and three dances from Smetana's "Bartered Bride."

The New York Chamber Music Society appeared at the Crawford Theater. To music-lovers of El Paso this excellent ensemble provided the treat of the season. Of a diversified program, the Grainger group was accorded greatest favor.

Mme. Schumann Heink attracted her usual host of admirers to the Rialto Theater recently, satisfying them with a long list of old-time favorites. She was assisted by George Morgan, baritone. Katherine Hoffman accompanied both. E. E. F.

Denver Responds to Art of Schumann Heink

DENVER, COL., March 19.—Ernestine Schumann Heink gave a recital at the Auditorium on March 4. The audience received the popular singer's interpretations with boundless applause. Especially impressive was her final group, which included "Heilige Nacht" and Ardit's florid Bolero. Assisting Mme. Schumann Heink were Katherine Hoffman, whose piano accompaniments were technically and atmospherically admirable, and George Morgan, baritone, whose good voice and evident responsiveness to song moods give promise of distinguished achievement. The recital was under management of A. M. Oberfelder. J. C. W.

Althouse Sings for Denton (Tex.) Students

DENTON, TEX., March 6.—Students of the Normal College shared with the townsfolk the pleasures of the recital given at their auditorium last evening by Paul Althouse, tenor of the Metropolitan Opera Company, and Rudolph Gruen, pianist-accompanist. Opening with "Le Manoir de Rosamonde" by Duparc, Mr. Althouse gave with distinguished style a French group which included also Delbruck's "Un Doux Lien," Massenet's "Le Sais-tu" and Fourdrain's "Chevauchée Cosaque." The aria from "Aida" and eight songs by American composers were also listed on his program, and Mr. Gruen was heard in two solo groups. A goodly audience was present to applaud the artists.

Althouse-Gruen Recital in Sherman, Tex.

SHERMAN, TEX., March 20.—A recent event of interest at Kidd-Key College was the recital of Paul Althouse, tenor of the Metropolitan Opera Company, who appeared with Rudolph Gruen as his accompanist and soloist in a piano group. Duparc's "Manoir de Rosamonde" opened a program of varied appeal. There were also Delbruck's "Un Doux Lien," Massenet's "Le Sais-tu," eight American songs and the "Aida" aria for Mr. Althouse and works of Rachmaninoff, Dett and Rubinstein for Mr. Gruen's solo offerings. The artists were received with hearty good-will.

PASADENA, CAL.—Alice Coleman Batchelder, pianist, with Gwendolen Logan, reader, and Harry Munro, baritone, submitted the opening program in the series of Coleman concerts which Hubach and Riggle are giving at the Neighborhood House. The feature of the evening was Tennyson's "Holy Grail," with music from Wagner's "Parsifal," arranged and played by Mrs. Batchelder.

Pavlova's American Tour Yields Success of Record Magnitude

Season of 135 Engagements Ended Brilliantly — Receipts of Tour Equal \$700,000—Will Appear Under Hurok's Direction Next Season

PAVLOVA and her Ballet Russe concluded their American season at the Manhattan Opera House last Saturday night in a blaze of brilliance. It was at the Manhattan that she opened her tour in November, whence she proceeded on a coast-to-coast tour, filling 135 engagements without a hitch, mishap or cancellation, and wound up again at the Manhattan in a series of twelve performances which cost New Yorkers in the vicinity of \$62,000 and brought the lines of standees back to the famous playhouse as in the days of old.

In a season when traveling companies have faced obstacles without parallel in former years, such as increased rates, inferior railroad service and a general depression in the economic life of the country, the Pavlova tour not only stands out as the one most conspicuously successful, but rivals the best of previous records, representing gross receipts of approximately \$700,000, netting herself and her manager almost \$100,000 each.

Fortune Gallo's Role

Scarcely second to the attractions of the dancer herself, the unusual success of the season may be credited to her redoubtable manager, Fortune Gallo. He it was who discerned that Pavlova had been absent from the country long enough to make her tour a sensational one, and he it was who brought his almost uncanny knowledge of railroad schedules and the like, to his aid in booking and routing the tour. Because of the size of the company, three baggage cars were necessary, and whenever possible, the seventy-five members rode in special trains. Max Hirsch was the roadmaster.

By special arrangement between Mr.



Fortune Gallo, the Impresario

Gallo and Mme. Pavlova, the dancer will return with her company to America next season under the direction of the Hurok Musical Bureau, which will inherit Mr. Gallo's good will and best wishes as well as meet an increased popularity for choreographic art. Pavlova will return to the Gallo management two years hence for a tour of Australia and the Orient.

DENTON INTRODUCES NEW AMERICAN PIANO SONATA

Work by Harold Morris Is Outstanding Feature of Artist's Program—Opus Is Well Played

Harold Morris's second Piano Sonata in B Flat Minor was presented for the first time to the public at Oliver Denton's second recital, given in Aeolian Hall, Saturday afternoon, March 19. The remainder of the program was made up of such well-known works as Schubert's B Flat Impromptu, Mendelssohn's E Minor Scherzo, the two Brahms Rhapsodies and a group of Chopin, composed of the Barcarole, two Etudes and the B Minor Scherzo.

The combination of a lugubrious key-signature and an over-solemn realization of the seriousness of the sonata form weighted down the first movement of Mr. Morris's work and inhibited any real flow of inspiration. As it progressed under Mr. Denton's hands, however, it showed steady signs of improvement. The second movement, a delightful scherzo, was capitally done both by composer and interpreter; and if there was a relapse in the following *Adagio Elegiac*, the work came to with inspiring briskness as the final Rondo was reached. Uneven in musical merit, the sonata as a whole has many interesting moments in it and was received with considerable applause.

Mr. Denton revealed again the many talents for which he has been admired in times past. The Brahms compositions were played with great vigor, though without much breadth; Mendelssohn's work was done with grace and delicacy; and in the Chopin group there was brilliancy of an unanswerable order. Enthusiasm attended the labors of the recitalist throughout the entire performance.

"A voice of gold and silver."—Henry T. Finck, New York Evening Post.
"The most natural perfect voice of our time."—H. T. Parker, Boston Transcript.

Exclusive Management:

"NEW YORK MUSICAL BUREAU"
801-5 Woolworth Bldg., New York City

"Faust" and songs by Sinding, Warford, O'Hara, and Mr. Stanley scored in compositions by Grünfeld, Sjögren, Wentzell, Grainger and Moszkowski. Claude Warford was the accompanist for the singers.

MISS GRILLI IN RECITAL

Woman Lawyer Displays Art in Song in Aeolian Hall Program

Giulia Grilli, in a recital at Aeolian Hall last Friday displayed a mezzo-soprano voice of good range, great freshness and a welcome freedom from the heaviness which frequently clouds a mezzo voice. She was assisted at the piano by B. Gagliano, and Albert Wolff, Metropolitan Opera conductor, accompanied her singing of a group of French songs which included "Et s'il Revenait un Jour," one of Mr. Wolff's own compositions.

In the French group, Miss Grilli, with shadings of tone, brought out the full beauty of the "Seguidilla" from "Carmen." Similar valuable qualities were displayed in the Saint-Saëns "Mon Coeur s'Ouvre à ta Voix," though in this and in some of the earlier songs, Miss Grilli's singing was marred by a slight harshness in the upper range, which disappeared before her program was completed. A song, "Ariette Oubliée," of great beauty, written by Mr. Gagliano—whose accompaniments were admirable—was also given. The last group was in English and included the names of Spross, Kurt Schindler, Clough-Leigher and Mana-Zucca.

Miss Grilli is a practicing lawyer and an incorporator of the Kings County Women's Bar Association in Brooklyn. She has a charming presence, coupled with youth, and in her recital, displayed the qualities of an artist.

RECITAL BY MAX KOTLARSKY

Pianist Plays Well Diversified Program at Aeolian Hall Appearance

There was great diversity in the program chosen by Max Kotlarsky for his Aeolian Hall recital, Saturday evening, March 19, for it ranged from Brahms's F Minor Sonata through three numbers from Godowsky's "Renaissance," three numbers by Chopin—a Waltz, a Nocturne and the F Sharp Minor Polonaise—and a concluding modern group which comprised a Scriabine Etude, a Polka by Rachmaninoff, the Gluck-Sgambati "Melodie," and Liszt's Second Ballade in B Minor.

Unfortunately, there was considerably less variety of the interpretative order, for though Mr. Kotlarsky has a facile technique and some poetic instincts, his command of tone color is extremely limited and he was inclined on this occasion to make small use of the great opportunities his program offered him. The Brahms sonata was turned off with considerably facility, as indeed were the other numbers he had selected. But the second movement, one of the most lovely of all Brahms's lyric creations, was romance made very matter of fact, while one of the noblest of the Chopin polonaises had scarcely a trace of majesty in it. The Godowsky transcriptions, demanding less of the performer, gave more to the hearer in the way of approximate perfection. They therefore won hearty applause from a large audience which followed the pianist's work from beginning to end with admiring attention.

Povla Frijsh Returns from First Tour of Pacific Coast

Povla Frijsh, Danish soprano, returned to New York March 10 from her first tour of the Pacific Coast. She proceeded up and down the coast from Reno, where she appeared Jan. 7. Her next engagement was at San Francisco, to which city she later returned after touring the coast. Mme. Frijsh spent her last week in San Francisco and although she had completed her scheduled engagements her admirers insisted that she give a recital on March 4, which she consented to do. She sang in the Italian room at the Hotel St. Francis for a discriminating audience, offering many songs new to San Francisco. On March 6, Mme. Frijsh was soloist with Herman Heller's Orchestra.

Witherspoon's Studio to Be in Graham Reed's Charge During Summer



Graham Reed, New York Vocal Instructor and Chief Assistant to Herbert Witherspoon

Graham Reed, vocal instructor, has had a gratifying winter season this year. Every minute of his time has been engaged, and he has had a long waiting list besides. During the absence of Herbert Witherspoon from the city this summer, when he will go to Chicago to teach, Mr. Reed, who is his chief assistant, will carry on his work with his New York pupils. Mr. Witherspoon leaves town on June 27, to remain away five weeks, during the summer course at the Chicago Musical College. He will take his assistant, Edith W. Griffing, as well as Helen Wolverton and Eleanor Scheib, with him.

Mr. Reed has been Mr. Witherspoon's assistant-in-chief for the past six years. He will have Mrs. Maybelle Furbush, one of the regular practice teachers, to aid him this summer in the work of the studios, which will remain open until Aug. 1.

KRAFT HIS OWN MANAGER

Chicago Tenor, Despite Many Bookings, Arranges All Engagements

CHICAGO, March 12.—Self-management is the answer to many of the problems confronting the young artist, according to Arthur Kraft, the Chicago tenor. There can be no denial that it has worked out well in his own case. Mr. Kraft makes his own bookings, arranges his own programs, engages his own accompanists, signs his own engagements and collects his own fees, and he has been a very busy artist this season.

A glance at his bookings during a brief segment of the season will indicate what Arthur Kraft, manager, has been able to do for Arthur Kraft, tenor. Following a recent recital at Orchestra Hall, Chicago, he gave other recitals in Boston and New York. On his way to appear in those cities he stopped off for an engagement at Salamanca, N. Y. Hastening back to the Middle West, he made a joint appearance with Marta Milinowska, pianist, at Lake Forest University, March 5, and on the following afternoon he sang at Powers' Theater, Chicago, for the benefit of Loyola Alumni Association.

He leaves this week for a tour to Rockford and Springfield, Ill., and Shawnee, Okla. From April 1 to 20 he is booked solidly for appearances in Milwaukee, Indianapolis and Chicago.

E. C. M.

EMMY DESTINN

CHECHO-SLOVAKIAN
DIVA

Available for Concerts

Season 1921-22—Now Booking

"Cyclonic" Is Mengelberg's Success in Philadelphia as Guest Leader

Famous Hollander Appears in Stokowski's Stead and Makes
Profound Impression—Hulda Lashanska Is Admired in
Rôle of Soloist

PHILADELPHIA, March 21.—If cyclonic were a word imparting a sense of ecstasy as well as of terrific force, it might adequately be applied to the success won by Willem Mengelberg as guest conductor of the pair of concerts given by the Philadelphia Orchestra in the Academy of Music last week.

There is no mistaking applause which is irresistible. Both the Friday afternoon and the Saturday night audiences were simply electrified by this conductor's superb magnetism, vitality and extraordinary musicianship.

Nor was the exhibit wholly one of tempestuous dynamics. Poetic imagination, expressed with rare executive power, characterized a performance of the "Oberon" Overture, until this familiar old work assumed a new aura of loveliness. In "Les Préludes," the second number, the theatricality of Liszt was marvellously transfigured. The "Hero's Life" of Richard Strauss bore a new aspect of sincerity and the cacophony spoke of intellectual profundity rather than of deliberate trickery.

For a full display of the abilities of this remarkable Dutch maestro, the program was, perhaps, a shade too exciting in content. A Debussy number or a bit of Mozart would have been welcome as rounding out the manifestation of authoritative genius.

Mr. Mengelberg's triumph was, of course, shared by the magnificent instrument at his disposal. The Philadelphia Orchestra in mid-season form was almost ideally responsive to his behests.

Naturally, under these circumstances, the soloist, although of signal worth, was of secondary interest in the proceedings. Hulda Lashanska revealed her opulent, pleasing and well trained soprano in an aria from the almost forgotten "Amleto" of Franco Faccio, and in the once popular "Pleurez mes yeux" from Massenet's "Le Cid."

Recall Episode of 1907

The thrilling advent of Mengelberg evoked a flutter among local musical archivists who recalled the narrow margin by which the genius of the Amsterdam Concertgebouw missed becoming conductor of the Philadelphia Orchestra some years ago. Following the death of Fritz Scheel and the brief tenure of Leandro Campanari, Charles Augustus Davis, then manager of the orchestra, was dispatched to Europe in 1907 in search of the best leader procurable. Three conductors were regarded as especially in the running—Sir Henry Wood of London, Sergei Rachmaninoff and Willem Mengelberg. The first named a financial recompense considered inadmissible. Mr. Davis was unable to enter Russia and the Rachmaninoff plans were thus fractured. Mr. Mengelberg accepted the salary figure, but he was involved in unbreakable engagements as conductor of the choral society in The Hague and as guest conductor at the Frankfurt festival. The choice then fell upon Carl Pohlig of Stuttgart, who headed the Philadelphia organization until the arrival of Leopold Stokowski.

H. T. C.

MONTEUX MEN BID PHILADELPHIA 'ADIEU'

After Thirty-six Years Famed
Symphony Gives Up Series
—Local Forces Appear

PHILADELPHIA, March 19.—The Boston Symphony Orchestra played its swan song in Philadelphia Monday evening, closing a period of thirty-six consecutive seasons in this city with this year's final concert. The program was one of the best of the last several years and made the circumstances which force the Boston Orchestra to abandon its annual Philadelphia visits the more regrettable. Much sorrow has been expressed in musical circles at the termination of the Boston Symphony visits here. The announcement has been definitely made that the orchestra will not return here next season and no hope is held out for subsequent seasons.

The farewell audience was much larger than has been the recent wont. The galleries were filled, though downstairs the Academy had empty seats and boxes. The orchestra showed some of its old-time fire in the reading of the Brahms Second Symphony, particularly the slow movement, which was done with feeling and distinction. At the finale, also given with power, the players had to rise and take an acknowledgment of their excellence. The "Tannhäuser" Overture and Liszt's symphonic poem "Orpheus" were the additional orchestral numbers. The soloist was Erno Dohnanyi, who was a soloist with the Bostonians just a score of years ago. This time he gave Mozart's G Major Concerto, playing with fine articulation and clarity. It was Mozart played in the authentic Mozart manner. At the conclusion of the concert Mr. Monteux was recalled repeatedly and the orchestra-men had to rise twice in response to fervid applause before they and Philadelphia parted company.

The Philadelphia Orchestra on Wednesday gave the last of its so-called "cam-

pus concerts" at the University of Pennsylvania. The program was conducted by Leopold Stokowski in person. Previous concerts, five in number, have been under the satisfying direction of Thaddeus Rich. Mr. Stokowski repeated in part one of his finest programs of the year—the Tchaikovsky, which he gave in the regular series and as one of the supplementary concerts in the Academy. The soloist, Margaret Sittig, violinist, gave an excellent account of her talent.

An orchestral innovation was the invitation concert of the Matinée Musical Club Orchestra, composed of thirty-five young women members of the noted local organization, under the direction of Nina Prettyman Howell. This excellent aggregation has been heard frequently in connection with the concerts of the parent body in the fortnightly functions at the Bellevue-Stratford headquarters but in this individual appearance showed of course a wider range of attainment. The numbers began with the "Freischütz" Overture and included the Bacchanale from "Samson and Delilah" and Three Dances from German's "Henry VIII." Mrs. Howell proved an admirable conductor. Vera Monks, soprano, sang well Secchi's "Caro Selve" and an aria from "Aida." Lewis James Howell, baritone, always a deserved favorite, gave several numbers.

For its Lenten program, Tuesday afternoon, the Matinée Musical Club had Dr. J. Fred Wolle, director of the Bach Festival at Bethlehem, as a guest. He delivered a short lecture recital on Bach's B Minor Mass. Harry Alexander Matthews's prize composition, "Consolation," was given with the composer at the piano, assisted by Dorothy Johnstone Baseler, harpist; Lucius Cole, violinist, and Bertrand Austin, cellist. Vincent d'Indy's Cantata, "Mary Magdalen," was sung under direction of Mrs. Edward Philip Lynch, who with Mrs. Camille Zeckwer was in general charge of the program. Among the afternoon's soloists were Maude Hanson Pettit, soprano; Elizabeth de Bow Thompson, mezzo-soprano, and Edna Smith Varwig, soprano.

A Colonial program arranged by Mrs. Gardner Nicholas and Mrs. William Wharton featured the Philadelphia Music Club's afternoon in the clover room of the Bellevue-Stratford. The chorus was directed by Mrs. J. W. S. Holton. Contributors to the program were Bessie Phillips, contralto; Lilian Gingrich, soprano; Florence Adele

Wightman, harpist, and Dorothy Phillips, reader.

The first of a new series of studio evenings was held by Mrs. Ada Turner Kurtz, who presented three admirable artists, Ethel Niethammer, soprano; Robert Jack, bass-baritone, and Florence Kline, alto.

Sammy Kramer, the boy violinist who created a sensation here last season, was heard again at the Academy of Music before a rather small audience. The youngster has made much progress in the year that has elapsed.

An audience that overflowed the Academy greeted Mme. Galli-Curci for her final local appearance of the season. In Meyerbeer's "Star of the North" air and barcarolle, with flute obbligato, she thrilled her audience with her adept coloratura. She also sang several lyric numbers.

W. R. M.

PHILADELPHIA WEEK AN OPERATIC FEAST

Metropolitan and Local Forces
All Give Performances
—Pavlowa Appears

PHILADELPHIA, March 20.—Philadelphia has been more than well supplied operatically this week. "Rigoletto" was on the weekly bill of the Metropolitan Company from New York. The occasion was signalized by the début of Cora Chase as *Gilda*. She sang with nicety of voice and excellent control. It was pleasant to have for the nonce a heroine who was neither buxom nor antique. De Luca gave his familiar and dramatic *Rigoletto*, and the *Duke* was Charles Hackett. Moranzoni was the conductor.

The Verdi Opera Company, a new organization, made its bow at the Metropolitan Opera House, also honoring Verdi, as its debutant production was "Trovatore." The performance was spirited and the audience much smaller than the merits of the enterprise deserved. It is a pity that Philadelphia has not some available auditorium less capacious than the Metropolitan yet big enough for operatic representations. Ettore Martini, the local conductor, and a leader in Italian circles, gave a good reading of the score. Agnes Robinson was a clear voiced *Leonora* and Dota Dorea was a theatrically effective *Azucena*. Romeo Boscacci and Silvio Garavelli were the *Manrico* and *Count de Luna* respectively.

The company also gave a satisfactory production of "Rigoletto" with Antonio Scarduzio as the *Jester*, Lina Palmieri as *Gilda* and Salvatore Sciarretti as the *Duke*.

The Philadelphia Grand Opera Company resumed its interrupted season with a performance of "Aida" last night at the Metropolitan. The company is now under the direction of Ralph Paonessa, said to be the youngest impresario currently giving opera. The cast included Louise Darcey as *Aida*, Ada Paggi as *Amneris*, Francesco Boccafusco as *Rhadames*, Italo Picchi as *Ramfis* and Giuseppe Pimazzani as *Amonasro*. The conductor was Fulgenzio Guerrieri, already familiar from previous productions of the company early in the season.

Anna Pavlowa and her Russian dancers gave two largely attended performances at the Metropolitan last Saturday. Of real novelty was a new divertissement, "The California Poppy," a colorful conception. Pavlowa and Volinine were seen in some exquisite dances.

Henry Gurney, tenor, gave his annual recital in Witherspoon Hall before a large audience. Mr. Gurney was in excellent voice and won much merited applause. His program was a source of much enjoyment.

Agnes Reifsnnyder, contralto, assisted by Gertrude Tyrrell, pianist, was heard in an interesting recital in Witherspoon Hall. Miss Tyrrell played Chopin and Brahms numbers. Miss Reifsnnyder, whose voice is rich and velvety, was heard in a miscellaneous program.

W. R. M.

Franklin Riker to Give Recital

Two of his own songs, "Alone" and "Autumn Rovers," will be on Franklin Riker's program at his song recital in Aeolian Hall the evening of April 5. Mr. Riker, who is well known in New York as a tenor and song composer, will also have classic numbers, German Lieder and American songs on his list.

GUEST CONDUCTORS DIRECT IN ST. LOUIS

Fischer and Spiering Continue
Local Symphony Series—
Other Music Events

ST. LOUIS, March 19.—The Symphony Society gave four concerts within a period of five days, this being occasioned by the postponement of the regular twelfth pair, on account of Mr. Zach's funeral. At the first two concerts Frederick Fischer conducted in a manner that brought him unstinted praise. The orchestra outdid itself to assist him. He opened with the Beethoven "Leonore" Overture No. 3, followed by a superb reading of the Tchaikovsky Concerto No. 1, for piano, with Benno Moiseiwitsch as soloist. The latter received a rousing ovation. The "Siegfried Idyl" and the Strauss tone-poem, "Death and Transfiguration," were the other orchestral numbers.

At the second pair, Theodore Spiering was guest conductor. In a splendid program he revealed thorough equipment for his task. He gave the Weber "Euryanthe" Overture, the Brahms Symphony No. 1, and Tchaikovsky's "Romeo and Juliet." The soloist was Sophie Braslau, contralto, whose rich voice was heard in an aria from "La Favorita" and a group of songs.

The Bolm Ballet and Little Symphony under Georges Barrère appeared here March 11 at the Odeon under Elizabeth Cueney's management. The evening's program was much enjoyed by a good sized audience. Mr. Bolm and his *corps de ballet* interpreted some very fine numbers, and the orchestral items were well in keeping.

A recent "Pop" concert brought the appearance of Gladys Stevenson, pianist of this city. She played the Saint-Saëns Second Concerto in approved style. Conductor Fischer gave her a fine accompaniment.

H. W. C.

PITTSBURGH SOCIETY CLOSES ITS SEASON

Gauthier and N. Y. Chamber
Music Society Aid
Art Society

PITTSBURGH, Pa., March 19.—The concluding concert of the Art Society's season brought the New York Chamber Music Society and Eva Gauthier, soprano, to our city in a program of musical modernism that left a distinct impression on the fair sized audience that turned out to hear them. Superb was the work of the instrumentalists, but most interesting were the numbers that combined the voice and instruments, foremost among which were the Stravinsky "Chansons Plaisantes," the Respighi "Tramonto" and the Grainger "Died for Love." Mme. Gauthier also was heard in a group of solos, excellently accompanied by Leroy Shields, that wound through Debussy, Turina, Ravel, de Falla and a Cyril Scott encore, and brought out her many fine vocal qualities.

Among the myriad programs of passion music in this the Lenten season, commendable was the reading of the Dubois "Seven Last Words," by the choir of St. Andrew's Church in a special musical service last Sunday evening under the direction of Charles A. Restock. Assisting musicians were Roy Shumaker, violinist; Joseph Derdeyn, cellist; and Joseph Shuecker, harpist. Soloists were Genevieve Marshall, soprano; Edmund Ebert, tenor, and Harold Gittings, baritone, all well-known Pittsburgh vocalists.

James A. Bortz, manager of the series of popular concerts whose second season, recently closed, was enthusiastically received by good sized audiences, has announced a list of sixteen artists to appear in his seven recitals of next season. The new series will contain Vasa Prihoda, Bohemian violinist, and Olive Kline, soprano, Oct. 21; Cecil Fanning, baritone, and May Mukle, cellist, Nov. 4; Marcella Craft, soprano, and Serges Prokofieff, Russian composer-pianist, Nov. 18; Lenora Sparkes, soprano, and Ernest Hutchinson, pianist, Dec. 2; Mildred Dilling, harpist, and Fred Patton, baritone, Jan. 6; Nevada van Der Veer, contralto, and Rudolph Reuter, pianist, Feb. 10; and Cyrena Van Gordon, mezzo-contralto, with a cello soloist to be announced later, March 3.

R. E. W.

FLORIDA CLUBS MEET FOR CONVENTION IN TAMPA

Every Large City of State Sends Delegates—Isaacson Gives Chief Address

TAMPA, FLA., March 19.—The convention, ended to-day, of the Florida Federation of Music Clubs, was held under the leadership of the State president, Susan Dyer of Rollins College, Winter Park. Every important Florida city was represented by one or more delegates, and the sessions were held at the Tampa Bay Hotel, the Tampa Friday Music Club being the receiving club.

The business meetings on the first day were brief, the reports emphasizing the progress of the State in music. Bertha Foster, of Jacksonville, told of the progress of that city. Mrs. Frank A. Seiberling, president of the National Federation, was also present and delivered an address. A young artists' contest was also held, and a concert in which figured Mana-Zucca, William Robyn, tenor, and Christine Langenhahn, was presented. The second day was given over to Charles D. Isaacson, guest of honor. John C. Freund, editor of MUSICAL AMERICA, was to have been present in this capacity, but was prevented from doing so shortly before the convention, and his place was taken by Mr. Isaacson. An address was made by Mr. Isaacson before the convention and later he addressed the high school pupils, and was guest at a luncheon to meet Mayor Brown and the leading business men of the city.

As a result of the convention, Mayor Brown and the business men of the city promised to aid the cause of music. A resolution was also passed regretting the absence of Mr. Freund.

Chicago Madrigal Club Gives First Hearing of Prize Work

CHICAGO, March 19.—Herbert Gould, basso, and one of Chicago's best known musicians, was the assisting artist with the Chicago Madrigal Club at its second concert at Kimball Hall, March 17. He was heard, among other numbers, in Mendelssohn's "I Am a Roamer Bold," Frederic Keel's "Salt Water Ballads," and some encores, which he sang in noble voice, with fine style and excellent enunciation. The feature of the choral singing by the club was the first performance on any stage of the prize winning madrigal of the year. This was Samuel Richard Gaines's setting of Christopher Marlowe's poem, "Come live with me and be my love." The new composition is a skillful one, following the traditions of the old madrigal style, though with a freer harmonic basis and wider vocal range. D. A. Clippinger conducted, and the club sang with clean, crisp style, pure tone and good balance. E. C. M.

Florence Macbeth Appears in Legion Series at Durham, N. C.

DURHAM, N. C., March 20.—Florence Macbeth, soprano of the Chicago Opera, was heard recently in the Legion Star Series by an audience which taxed the capacity of the Academy of Music. Miss Macbeth, accompanied by George Roberts, offered groups of old and modern French, Italian, Russian and English songs, and made an excellent impression. The concert was under the local management of Edgar Howerton. Miss Macbeth was engaged to open the 1921-22 series.

Grainger Recital Excites Bloomington

BLOOMINGTON, ILL., March 20.—At his concert for the Amateur Musical Club, given at the Coliseum, Percy Grainger, pianist, won excited applause in a program which opened with Bach, dallied with the modern Englishmen in works of Scott and Quilter, came down to the younger American composers in A. Walter Kramer's "A Fragment" and David Guion's setting of "Turkey in the Straw," accorded a hearing to the idiomatic piano utterances of Chopin and Liszt, let Grieg speak briefly in his "To Spring," and finally displayed the recitalist's own gifts as a composer. His original "Mock Morris Dance," his setting of the "Irish Tune from County Derry" and the "Gumsucker's March" from "In a Nutshell" Suite were the works which served this purpose.

Arden and Laurenti in Joint Program

On March 6, Cecil Arden, contralto, and Mario Laurenti, baritone, both of the Metropolitan Opera, were heard to advantage in concert at the Hotel Pennsylvania, under the auspices of the Council of Jewish Women.

KREISLER IN INDIANAPOLIS

Unprecedented Ovation for Violinist at His Recital There

INDIANAPOLIS, IND., March 16.—When Fritz Kreisler stepped before an audience which filled both auditorium and stage seats of the Murat Theater on Monday evening, March 14, he was welcomed with an ovation such as no other artist has ever been accorded here. His art made a deep appeal. The violinist's vehicles were works of Bach, Vieuxtemps and others, including many of his own compositions. Carl Lamson, at the piano, gave him admirable support. The concert was under the management of the Ona B. Talbot Fine Arts Association.

The Lincoln Trio, Ella Schroeder, violin; Hansi Humphreys, cello, and Mrs. S. K. Ruick, piano, is fast gaining in popularity. On Sunday evenings a vocal quartet assists. Anne Parkin and Dr. Paul Kleeman are vocal soloists. P. S.

SONG LEADERS OF SOUTH PLAN FIRST CONVENTION

Ten-Day Conference Arranged for April—MacDowell Choral Club Disbands

NEW ORLEANS, LA., March 19.—The Southern Song Leaders' Conference, the first of the kind ever held in the South, will be held here April 19, to be in session ten days. Choir leaders, pastors and others interested in music will attend from every part of the South. Classes in music, designed especially for leaders, will occupy the day and in the evenings there will be concerts and recitals, to some of which the public will be invited. The classroom instruction will cover about forty hours during the conference. The faculty will be composed of able musicians and directors of New Orleans and other cities. Charles H. Gabriel, composer, of Chicago, and I. E. Reynolds, head of the Music School of the Northwestern Baptist Institute, will be among the teachers.

Alfred Cortot displayed notable pianism in a recital at the Athenaeum, in conjunction with reproductions by the Duo-Art Piano. Mr. Cortot was presented with a wreath on behalf of the people of this city.

An evening of chamber music complimentary to music-lovers was given by the Grunewald Quintet, March 3. Rene Salomon and Albert Kirst, violins; Carl Mauderer, viola; Louis Faget, cello, and Mme. Wehrmann-Schaffner, piano, presented a program of numbers by Smetana, Beethoven, Schumann, Schubert and César Franck.

The oldest choral club in the city, the MacDowell Choral Club, has disbanded, owing to the illness of its inspiration and director, Mrs. F. W. Bott. The club, before the war, was called the Schumann Choral Club, having been renamed from the St. Cecilia Society. The members will seek admission to other choral bodies. H. P. S.

NEW ORLEANS, March 11.—The remarkable voice of a little Crowley, La., woman, Hazel Dare Wilder, the twenty-four-year old wife of a farmer near that town, was heard in Beaumont, Tex., early in March. Plans were at once made for her to return to Beaumont as soon as arrangements could be made for a concert for her benefit, free of all expense to herself. Judge Gordon and his wife, leading people of Beaumont, paid \$100 each for seats to hear the girl with the "fairy voice." Everyone is anxious to give Mrs. Wilder a chance to study just as they are in New Orleans. Mrs. Wilder sang in Port Arthur at the Rotary Club banquet the next evening, motoring over in a closed car. She was met by true enthusiasts who pledge themselves to assist in the making of her career. Mrs. Wilder is the young woman in whom Alessandro Bonci and Luisa Tetrazzini showed great interest while in New Orleans recently. H. P. S.

Lorraine Wyman to Aid Ferrari at Lecture

Gustave Ferrari will give an hour of lecture and music on the afternoon of April 7 at the Ritz-Carlton Hotel, on "Songs and Their Interpretation," a lecture in which he has been heard several times this season with marked success. On this occasion he will have the assistance of Lorraine Wyman in the presentation of the songs. The performance is under Mr. Ferrari's personal direction.

MATZENAUER IS SOLOIST WITH CHICAGO ORCHESTRA

Contralto Heard in Operatic Numbers With Stock Forces—Glazounoff Work Is Revived

CHICAGO, March 19.—Margaret Matzenauer was the soloist with the Chicago Symphony at Orchestra Hall, yesterday afternoon. As is the custom when a singer appears with the orchestra, she appeared three times. Her first number was Beethoven's "Ah! Perfido," the second the "Letter Scene," from Tchaikovsky's "Eugene Onegin" and the third and most magnificent the "Love Death" from "Tristan."

The final number was sung in English, a language which she sings superbly. She is one of the few artists within memory who sings with apparently equal ease in both the contralto and soprano ranges, with the dark color of the contralto and the brilliant tone of the high soprano at call on will.

The dramatic intensity of the "Love Death" had a new and fine orchestral introduction. Instead of the prelude to the opera, which is customarily used, Conductor Stock had arranged a series of excerpts from the third act; its own prelude, *Tristan's* vision and the arrival of the ships, which, being closer to the "Love Death," became a more logical and, therefore, more effective introduction.

For the orchestral part of the program Conductor Stock gave a number of revivals, all beautifully played. They were d'Albert's overture to "The Improvisatore," Glazounoff's Sixth Symphony and Debussy's "Iberia." The Glazounoff work had not been played for twenty years, having had its first and only performance in the lifetime of Theodore Thomas at the Auditorium. E. C. M.

J. W. F. Leman Pupils in Recital

PHILADELPHIA, March 20.—Another of his artist-pupils' recitals recently drew attention again to the work which J. W. F. Leman is doing as a violin teacher. John Richardson was heard in Cecil Burleigh's Concerto, Roy Comfort in a group of Kreisler numbers, Oscar Langman in "The Butterfly" by Hubay and Elgar's Caprice. Others who were heard to advantage were Elizabeth Doerr, violinist; Erl Beatty, pianist; Frank Oglesby, tenor; Helen Lampert, soprano; Cecil Richardson and Helen Bock, pianists, and Romeo Cello, cellist. Mr. Leman, who also has students in theory and composition, has been particularly busy lately with the selection of the personnel of the orchestra which he will conduct for the fourth season this year at the Steel Pier in Atlantic City.

Applaud Mrs. Bready in South Orange

SOUTH ORANGE, N. J., March 20.—The meeting of the Outlook Club which took place at the studio of Mrs. Theodore M. Brown recently had Mrs. George Lee Bready, the opera-recitalist, as its attraction. The work considered by Mrs. Bready was Saint-Saëns's "Samson et Dalila." After sketching the composer's life and activities as a creative artist, Mrs. Bready played portions of each act of the opera, reciting the text at the same time and so conveying a comprehensive idea of the work. She was received with enthusiasm.

William Wellington Norton to Head Community Music in Flint, Mich.

FLINT, MICH., March 14.—William Wellington Norton, for eight years head of the music department at the University of North Dakota, and for the past three years connected with the Community Service, Inc., has been appointed music director of the Flint Community Music Association, to succeed George Oscar Bowen who has gone to the University of Michigan as head of the Public School Music Department.

Euterpe Club Closes Musicales for Season

The final morning musicale of the Euterpe Club, Mrs. A. B. Jamison, president, was held at the Waldorf-Astoria on March 10. Claude Warford, the director, provided an interesting program in presenting Rosemary Pfaff, coloratura soprano. Ethel Wright Fuson, contralto, also made a special appeal when she gave a group of Indian songs in costume. Thomas Fuson, tenor, and Vincent Mignola, a young violinist, were others who gave pleasure with their work.

Melvina Passmore Admired in Oxford, Ohio

OXFORD, OHIO, March 18.—Melvena Passmore, coloratura soprano, assisted by Lucile Wilkin at the piano, gave a recital at the Western College for Women on the evening of March 12, being warmly received by her audience. Miss Passmore was heard in "Ah, Fors' è Lui" from "Traviata" and Proch's "Theme and Variations," among other numbers. A return engagement is being arranged for next season.

MINNEAPOLIS SYMPHONY PRESENTS LOCAL ARTISTS

Kathleen Hart Bibb and Ruth Ray Appear at Popular Concerts—Kreisler, Prihoda and Others Heard

MINNEAPOLIS, MINN., March 19.—Following the established custom, the orchestral management is giving preference to Minneapolis artists as soloists at the Sunday popular concerts of the closing season. Last Sunday's program was brightened by the appearance of Kathleen Hart Bibb. The admiration of the audience was fully justified.

Ruth Ray was another successful soloist with the orchestra under the baton of Engelbert Roentgen, who occupied the conductor's stand.

Vasa Prihoda made a sensational appearance as soloist in the Tchaikovsky Concerto, and had to give several encore numbers. The Second Symphony of the Swedish composer, Kurt Attenberg, played with color, was another feature of interest.

Fritz Kreisler's second recital of the season, managed by R. J. Horgan, drew a capacity audience to the Auditorium and afforded much gratification.

The Elks' Glee Club, a body of thirty men, doing superlatively fine work under Dr. William Rhys-Herbert, gave its fifth annual concert March 14 at the Auditorium. Louis Graveure was assisting soloist. With Edouard Gendron at the piano, he contributed much to the evening's success. Incidental solos were sung by C. C. Pingry and J. J. Granbeck. F. L. C. B.

University Glee Club to Sing for Semi-Centennial Fund of Wellesley

The University Glee Club will give a concert at the Waldorf-Astoria, on the evening of April 1, for the benefit of the Semi-Centennial Fund of Wellesley College. Besides numbers by the club, solos will be offered by John Barnes Wells and Horace L. Davis, tenors, and Mr. Macnoe. The patronesses of the concert include: Mrs. Charles Evans Hughes, Mrs. James Lees Laidlaw, Mrs. Richard Billings, Mrs. Gutzon Borglum, Mrs. George J. Gould, Mrs. Benjamin Harrison, Mrs. Samuel Lewisohn, Mrs. George Wickersham, Mrs. Paul Cravath, Mrs. A. Barton Hepburn, Mrs. Bruce Barton, Mrs. Cleveland Dodge, Mrs. Thomas W. Lamont, Mrs. Ernest M. Stires, Mrs. Hiram W. Sibley, Mrs. Guy Tripp, Mrs. Charles L. Tiffany and Mrs. William Fellowes Morgan.

Artists Using Ferrari's Songs

At her recital at the Thirty-ninth Street Theater, Yvette Guilbert sang two songs by Gustave Ferrari, "Enfance" and "Ballade du Pauvre Corps Humaine." Marguerita Sylva and Lucy Gates are singing his new song, "Shoes," and Reinald Werrenrath is presenting "Le Miroir" at each of his concerts. Two small choruses for women's voices from Mr. Ferrari's pen have just been published, "Lullaby" and "The Cruise." Both bear the imprint of the Boston Music Company.

Stoessel to Aid Morris in Concert

A program of his compositions will be given by Harold Morris, pianist-composer, at Aeolian Hall on the afternoon of March 29, with the assistance of Albert Stoessel, violinist. The works performed will be the Piano Sonatas in B Flat Minor, Op. 2, composed in 1914, and another in A Flat, Op. 3, composed in 1915, as well as a Sonata for Piano and Violin, in E Flat, Op. 6, which dates from 1919.

Fourth Concert Season for Quine

Despite his appointment to the teaching staff of the Ithaca Conservatory of Music, John Quine, baritone, will be widely heard in concert next season. Several engagements have already been booked for him, for what will be his fourth season in the concert field.



JACKSONVILLE, FLA.—Temple Ahavath Chesed was well filled recently when Bertha M. Foster presented Greta Challen Berg, soprano, in recital.

NORFOLK, VA.—J. J. Miller, for many years organist of Christ Church, is giving his usual Lenten series of free organ recitals on Tuesday evenings.

MATSQUI, B. C.—The Scandinavian Male Chorus of Bellingham, Wash., entertained the Scandinavian Fraternity in a program of choral and solo numbers recently.

LOWELL, MASS.—An interesting recital was given recently by the pupils of Julius Woessner, with the assistance of a small orchestra, and Frances Goggin and Morris Choen, pianists.

MONTPELIER, VT.—Sylvia Baine gave a piano recital at the parish house of Trinity Church recently. She had the assistance of her father, a tenor; and her teacher, Mrs. F. Baroby Leach.

CHICAGO, March 12.—Louis Seidman, the Chicago manager, left for New York this week to engage a list of artists for the annual music festival at Winona Lake, Ind., Aug. 17, 18 and 19.

TORONTO, CAN.—Rose Graham, pupil of Miss Falconbridge of the Hambourg Conservatory, was heard in a varied program at Forester's Hall recently. She was assisted by Benny Halpern, violin pupil of Miss Dennison.

NORFOLK, VA.—Mrs. John B. Miles, chairman of the Music Committee of the Arts Association, presented Mrs. Callenbach, mezzo-soprano and a pupil of Protheroe, and Harry Blostein, violinist, at the Arts Building recently.

NEW YORK.—Frederick Cromweed, pianist, gave an interesting program before an assembly of 1500 students in the auditorium of New York University. His numbers included compositions by Liszt, Mendelssohn and Chopin.

WALLINGFORD, CONN.—Two cantatas, Dubois's "Seven Last Words," and Marks's "Victory Divine," were given as a Lenten program by the choir of the Congregational Church, under the direction of the organist, Floyd Wallace.

PORTLAND, ORE.—A lecture-recital was given in Reed College Chapel by Lucien E. Becker, organist, recently. The event was sixth of a series of recitals given by Mr. Becker on the second Tuesday evening of each month from October to May.

CHICAGO, March 12.—Virginia Van Riper, soprano, achieved much success when she sang at the Sunday afternoon musicale of the Chicago Athletic Club a week ago. Appearing in a miscellaneous program, she was warmly received by the audience.

WILMINGTON, DEL.—Two excellent evening recitals have been given in the New Century Auditorium by Irma Seydel, violinist, assisted by Edgar Fowlston, baritone, and Artemisa Elizondo, pianist, under auspices of John L. Fisher Naval Post, American Legion.

POTSDAM, N. Y.—The senior class of the Crane Normal Institute of Music, assisted by Franklin H. Bishop, John W. Maxy, William D. Olsan and Jerome Sisson, recently presented an evening of songs and dances of "Ye Olden Time" in the Normal Auditorium.

HOLYOKE, MASS.—Professor William Churchill Hammond, head of the music department of Holyoke College, gave his 750th organ recital at the Skinner Memorial Church recently. Adele M. Graves, harpist and pupil of Alfred Holy of the Boston Symphony, was the assisting artist.

CHARLES CITY, IOWA.—A new instrumental organization, the Entre Nous

Club, was formed recently by seven young women at the home of Lula La Velle. The members are Sybil Fenholt, Miss La Velle, Marion Ferguson, Betty Jones, Irene Moore, Ella Bleakley and Grace Williams.

INDIANAPOLIS, IND.—A program of organ music was presented by Sidney C. Durst at the Roberts Park Church, March 8, under the auspices of the Indiana Chapter of the American Guild of Organists. He had the assistance of Mrs. Leroy Burtch, organist, and Mrs. James H. Lowry, soprano.

MONMOUTH, ORE.—The Oregon Normal School endorsed the national week of song movement in varied programs recently. The various activities were directed by Zella Landon, Miss Schuette, Miss Taylor, Miss McChesney, Edyth Driver, Muriel Paul, Thomas Wilfred, Mary Wilson and Agnes Christensen.

ALBANY, N. Y.—Henry Souvaine, pianist, and Ethel Rist Mellor, soprano, gave a joint recital recently in Chancellor's Hall. Dr. Sigmund Spaeth, New York music critic, spoke on "Music Appreciation" at a rehearsal of the Albany Community Chorus at the State Education Building. Mr. Souvaine was the soloist.

POUGHKEEPSIE, N. Y.—On Sunday, March 6, Gounod's "Gallia" was sung in both Christ Episcopal Church and the First Congregational Church. Alfred J. C. Bailey is the organist and director at Christ Church. Mrs. A. T. Kelly sang the soprano part at the Congregational Church under the direction of Fred L. Brown.

LARAMIE, WYO.—The members of the music faculty of the University of Wyoming were heard in concert in the main auditorium recently. Those who appeared were Hazel Everingham, pianist; Ermine Thompson, soprano; Ruth Filmore Smith, violinist; Carl F. Jessen, pianist, and George Edwin Knapp, baritone.

PORTLAND, ORE.—Mrs. Susie Fennell Pipes entertained the members of the Portland Alumnae Club of Mu Phi Epsilon, national musical sorority, recently. A musical study program on Russian music was illustrated by Mrs. Margaret Mansfield Sims, president of the Club, and Helen Watt. Mrs. Pipes played a number of violin solos.

BIRMINGHAM, ALA.—Frederick Gunster, tenor, appeared under the auspices of the Birmingham Music Study Club recently at the Jefferson Theater. Mrs. Edna Gockel Gussen was at the piano. Clifford Kershaw, cellist, who is leaving soon for Philadelphia, made his last appearance here on an occasion arranged for community singing.

ST AUGUSTINE, FLA.—A recent lecture-recital by Mrs. Edward MacDowell was one of the events of the season. The St. Cecilia Club, with its membership of last year more than doubled, has been active. The Italian Day was of unusual interest, featuring Daisy Wilson, soprano, of Atlanta, who has been coaching with Professor Douglas.

BELLINGHAM, WASH.—Marion Vaughan Ells appeared in a violin recital in Seattle lately, playing solos and duets with her teacher, Vaughan Arthur. Mildred Ebey Robinson also appeared in violin recital in Seattle, playing before the King County representatives of the American Legion. Miss Robinson is a pupil of Mme. Davenport-Engberg.

LYNN, MASS., March 12.—Raymond Havens, pianist, played here in a recital, on the afternoon of March 8, before a large and cordial audience. He contributed a program of standard works, including Schubert's Impromptu in B Flat and the Schumann "Carneval," and disclosed superior artistic gifts. There were many encores.

TORONTO, CAN.—A children's concert was given at the Toronto Conservatory of Music recently by Olive and Mary Bush. Special interest centered in Norah Holland's "A King's Son of Erin," a fairy song set to fairy-like music by Dr. Healy Hillan of the Conservatory. The Home and School Council is considering giving a similar concert.

MANCHESTER, N. H.—A Sunday evening concert was given recently at the Nashua Country Club, before an appreciative audience of members and guests. The program directed by Eusebius G. Hood, was presented by Mrs. Doris White Whitney, cellist; Mrs. Edith Phaneuf, soprano; Rudolph Pepin, pianist, and Norman P. Carpenter, tenor.

KEYPORT, N. J.—The series of musical services which have been given by the choir of the Baptist Church, G. M. Collins, organist and director, for the past four years, are attracting large audiences. The third in this season's series took place Feb. 27 when the choir had the assistance of Myrtle Sickles, soprano, and Raymond Bartlett, tenor.

LOS ANGELES, CAL.—The Gamut Club elected a new executive board at its recent annual meeting. The members are C. E. Pemberton, E. G. Judah, L. E. Behymer, Ben Field, Hans Sinne, Joseph P. Dupuy, Charles C. Draa, William Wolf and A. D. Hunter. Mr. Behymer was chosen president; Mr. Judah, vice-president, and Mr. Pemberton, secretary and treasurer.

ALBANY, N. Y.—The Albany Männerchor, comprising a chorus of thirty-eight male voices, gave its first concert of the season in Eastern Star Hall, assisted by Mrs. Christian T. Martin, soprano; Mrs. Frederick W. Cross, pianist; Frederick J. Maples, tenor, and William Kahle, baritone. The chorus was led by Henry Hamecher in numbers by Loellmer, Hermer and Greig.

OKLAHOMA CITY, OKLA.—Bertha Beland, pianist, of Guthrie, presented a program before the Acorn Club at its recent meeting at the home of Mrs. W. W. Rucks. Miss Beland's numbers included "Sundown" by Helen Hopekirk, the second movement of Schumann's G Minor Sonata, Chopin's Etude, Op. 23, and Liszt's "St. Francis Talking to the Birds" and "St. Francis Walking on the Water."

PORTLAND, ORE.—"The Enchanted Princess," a dance pantomime, was presented at the Heilig Theater by the students of Marie Gammie. The MacDowell Club chorus, with Mae Dearborn Schwab as soloist, and a large string orchestra, conducted by William H. Boyer, supervisor of music in the Portland public schools, assisted in making the performance one of the most enjoyable local attractions this season.

CHICAGO.—Orchestra Hall was filled to the doors on March 2 by graduates of the University of Illinois who had assembled to hear the concert band of that institution. The organization, of about ninety players, draws its membership from the undergraduate body, and is under the direction of Albert Austin Harding. Mr. Harding has developed a tone that is both solid and mellow, and he and his young musicians take their duties earnestly and seriously.

ALBANY, N. Y.—The Students' Music Study Club, comprising piano and vocal pupils of Mr. and Mrs. Fred W. Kerner, gave its first monthly program recently at the Kerner studio. Billie Bruce read a paper on "Music—Its Origin and Development," and there were solos by Ellen Frinks, Edith Adams, Julia Lemmle and Elizabeth Flashover, Lillian Stern, Sophia Albert and Elizabeth Garrett. Mrs. Helen Copley Ackerman was the accompanist.

CAMDEN, N. J.—Professor Powell G. Fithian was the guest of honor at a large gathering at the First Methodist Church recently as a testimonial to his thirty-three years as musical director and organist of the church, from which position he is to retire in the near future. Addresses of appreciation were made by Dr. James E. Bryan, superintendent of the public schools; William A. Colescott, member of the church board, and the pastor, Rev. Edwin Forrest Hann.

LOS ANGELES, CAL.—An unusually interesting program, arranged for the March dinner of the Gamut Club by Hans Linne, musical director of the Stewart Opera Company, was presented

by Jules Sepske, violinist; Belle Preston, reader; Harriet Story MacFarlane, soprano, of Detroit; Carmilla Hubel, flautist; Eva Victor, monologist, of Detroit; Elizabeth Ruhlman and Mr. Linne. Among the distinguished guests were Gertrude Atherton, Mrs. Rupert Hughes, Emilio de Gogorza and Carrie Jacobs-Bond.

ALBANY, N. Y.—A concert in Chancellor's Hall for the benefit of the Kenwood Tuberculosis Hospital brought forward Catherine Dick, soprano; Mrs. Lelita Otto, harpist, and Mrs. Leonard V. Miscall, pianist. The accompanists were Marjory McGrath and Helen Radding. Mrs. Miscall directed the program. The Albany Quartet, comprising Howard Smith, Edgar S. Van Olinda, Edward L. Kellogg and Otto R. Mende, gave a concert for the men's club of the Westminster Presbyterian Church recently.

CALGARY, ALBERTA.—An interesting ensemble recital, under the direction of Mrs. Annie Glen Broder, given recently in Unity Hall, enlisted the services of Marjorie Johnston, Bertha Zisemann, Hazel Campbell, Mae Studer, Joe Marks, Charles Fidler, Gail Strang and Edward Gardener. Accompaniments were supplied by Nettel Meikle, Dorothy Chard, Vera Christie, Amy Mitchell Innes and Dorothy Currie. Solo numbers were presented by Jessie Ackland, Mrs. J. I. Davidson, Frank Newton, Margaret Ward, and a piano trio was played by Eva Foster, Irene Davidson and Helen White.

DETROIT, MICH.—The Detroit Conservatory of Music gave the third of its complimentary recitals for its students in Orchestra Hall recently, presenting Jan Sikesz, pianist, assisted by Earl Morse, violinist, and Neva Kennedy Howe, accompanist. The eighth morning concert of the Tuesday Musicales took place at the Y. W. C. A. recently. Those who took part in the program were Jennie M. Stoddard, Mrs. Edwin S. Sherrill, Dorothy Wilder, Mrs. Gertrude Lloyd Clark, Mrs. Helen Whelan Yunk, Mrs. Mildred Magerl Kyle, Mrs. Jeannette Van der Velpen Reaume and Mrs. Mildred Mannebach. Ada L. Gordon was chairman of the day.

PORTLAND, ORE.—The first of a series of recitals was given recently in the Lincoln High School Auditorium by the piano and voice students of Helen and Evelene Calbreath. The following were presented: Annette and Ruth Kern, Helen Stratton, Loie Thayer, Elma Vaughn, Florence Johnson, Deborah Sprague, Rose Parker, Louise Powell, Adeline Bryant, Mrs. McLeod, Helen Bender, Hazel Bradbury, Beneta Buchtel, Mr. Winneman, Doris Gramm, Mrs. Gretschan Kraus, Mildred Perry, Mrs. Charles G. Irwin, Myrtle Noorlin and Katherine Ensey. Of special interest was the singing by Miss Ensey of two songs composed by Evelene Calbreath, "Love So Blithesome and Gay," and "In a Garden."

BANGOR, ME.—Prominent Maine composers, and especially Bangor musicians, were studied at a largely attended meeting of the Schumann Club at the residence of Mrs. Robert T. Clark. The meeting was in charge of Mrs. Clark, June L. Bright and Helena Tewksbury. Special mention was made of William R. Chapman, Benjamin Whelpley, Whitney Coombs, Kate Vannah, John K. Paine, J. C. Bartlett, G. W. Marston, Hermann Kotzschmar, Arthur Hyde, Will C. MacFarlane, George T. Edwards and Alice Weston. The works played or sung were by these composers. Bangor composers included the late Melville H. Andrews, Adelbert W. Sprague, Charles E. Hamlin, Paul White and Mrs. Mae Silsby White.

INDIANAPOLIS, IND.—The Matinee Musicales was responsible for two excellent programs given during the last few weeks. Mrs. Lafayette Page, Mrs. James Hurt, Mrs. R. G. Null, Mrs. Frank Edenharter, Mrs. S. L. Kiser, Mrs. Louise Schellschmidt-Koehne, Mrs. Mabel Behrendt, Grace Hutchings, Lucile Springer, Bertha and Pauline Schellschmidt. The Lincoln Trio (Ella Schroeder, Hansi Humphreys and Mrs. S. K. Ruick), Mrs. James Lowry, Mrs. Glen O. Friermood, Esther Morris Washburn, Marie Dawson-Morrell, Mrs. F. Edenharter, Mrs. E. C. Johnson, Mrs. John L. Elliott, Mrs. Robert Blake, Esther Thornton, Charlotte Lieber, Emma Doeppers and Don Watson contributed. The choir, under Alexander Ernestinoff, appeared on the first occasion.

In MUSIC SCHOOLS and STUDIOS of N.Y.

RUSS PATTERSON'S STUDENTS PROSPERING

A. Russ Patterson, vocal teacher, is having an active season. The monthly musical programs given at his studio have proved of interest to artists and audiences alike. Of his pupils now before the public, Idelle Patterson, lyric coloratura soprano, has been particularly well received this season. Her Carnegie Hall recital on Nov. 14 was followed by appearances as soloist with the St. Louis Pageant Choral and Symphony on Nov. 30; as soloist with the Eclectic Club, at its anniversary program in New York; as soloist with the Albany Mendelssohn Club; with the Musical Art Club of Corning, N. Y.; with the Apollo Club of Brooklyn, at the Academy of Music; in the all-star course in Reading, Pa., and at the annual Commandery Concert in Buffalo, N. Y., tour is being booked for her, through New York and Pennsylvania, for April and May. She has been re-engaged to appear as soloist at American National Music Festival, at Buffalo, Oct. 3.

Rose Dreeben, another Patterson pupil, who was a prize-winner at the Lockport Musical Festival in the fall, was soloist at the Strand Theater of Newark, N. J., the week of Feb. 14. She was also soloist at the Strand Theater of Rockaway, N. Y., and was engaged for a series of concerts in Bridgeport, Stamford and Norwalk, Conn., during the first week of March. Lenore Van Elterkom, lyric soprano, was soloist for the Pleiades Club of New York, Dec. 12, for the Delphian Club, Jan. 18, and in a special engagement with the Rainbow Masonic Chapter at the Waldorf-Astoria, March 12.

Successes are being won by Irene Pavloska, soprano, on her present transcontinental concert tour. Another Patterson pupil, Alice Hanlon, lyric soprano, has been engaged for the part of *Cerise* in the "Erminie" revival. Magda Dahl, lyric soprano, is appearing in concerts throughout New York State, with Calanto's Band. She was special soloist last summer at Congress Park, Saratoga Springs, N. Y. Esther Johnson, soprano soloist at the Swedish Lutheran Church of Branford, Conn., was soloist for the Musical Art Club of that town, Feb. 15, and soloist at the annual concert at the Hotel Garde in New Haven, Conn., Dec. 21. Martha Bartelmy, lyric soprano, was soloist at St. James' Episcopal Church of Bayonne, N. J., Feb. 14. Jean Forrest, coloratura soprano, gave a recital with success at Glendora, Cal., Feb. 15.

Suzanne Kenyon, soprano, is soloist at St. Bartholomew's Church, New York. May Hanly, mezzo-soprano, was soloist in a recent performance of Gaul's cantata, "Ruth," at St. Bartholomew's. Lillian Lewen, dramatic soprano, gave a song recital for the N. Y. Board of Education, March 10. Sybil Swick, contralto soloist, at the First Congregational Church in Niagara Falls, N. Y., gave a recital with success at Lockport, N. Y., March 7. Miss Hirsch, dramatic soprano, was soloist for the twenty-fifth anniversary concert of Oddfellows at the Hotel Astor, March 6. Esther Hirschberg, contralto, made a recital appearance in Providence, R. I., Feb. 15. Maurice La Voe, Russian baritone, gave a successful program in Jersey City, N. J., Jan. 24, for the Board of Education. Mildred Fischer, soprano, is appearing as soloist with Margaret Anglin.

HEAR HAYWOOD ARTIST-PUPILS

Mr. and Mrs. Thomas Fuson, artist-pupils of Frederick H. Haywood, gave a successful joint recital in the Straus Auditorium of the Educational Alliance, New York, Tuesday evening, March 1. They also participated on Thursday evening, March 3, in the March entertainment given by the Women's Auxiliary of the New York Port and the American Defense Society.

STUDIO RECEPTION AT DUDLEY BUCK'S

An "at home" was held at the studios of Mr. and Mrs. Dudley Buck on the afternoon of March 13. Over 200 guests were received. A musical program was contributed by Katherine Galloway, Margaret Clarkson, Thomas Conkey and Leslie Arnold, all of whom gave pleasure with their singing. John Palmer added to the joys of the occasion with humorous recitations.

THE DAVIDS PRESENT SINGERS

Mr. and Mrs. Ross David gave an informal program with their pupils at Studio, 402, Carnegie Hall, on Sunday afternoon, March 20, before an invited audience. The singing was of excellent quality, two performers appearing, Harry C. Browne, baritone, and a remarkable fifteen-year-old coloratura soprano, Priscilla Baynes by name. Mr. Browne was heard in Cowen's "Border Ballad," the Scottish folk-song, "Leezie Lindsay" and Fauré's "The Palms," and displayed a fine voice, excellent diction and a spirited delivery. Little Miss Baynes, though suffering from a cold, showed in the waltz from Gounod's "Romeo," two charming songs by Mrs. David, two Liza Lehmann songs and Haydn's "Mermaid Song" that she has marked talent and has accomplished a great deal in one year of study with Mr. David. She comes by her singing naturally, her father having been a cathedral singer in England. At the end of the program Mr. David sang by request Mrs. David's song, "Revelation." All three of her songs are settings of her own poems. Mrs. David played the accompaniments admirably.

N. Y. COLLEGE OF MUSIC STUDENTS PLAY OWN WORKS

A feature at the students' recital given at the New York College of Music recently was the appearance of students of the theory department in numbers of their own composition. Herman C. Buhler played two two-part fugues, of his own, in F Minor and C Major respectively, for piano. Nils A. Nelson was heard in the first movement of his Piano Sonata in F Minor. Another first movement of a Piano Sonata, this in G Major, was presented by its composer, Aaron Copeland. Forrest V. Coffin's Theme and Variations in E Flat was performed by Joseph Meresco.

Others who contributed to the program were Alice Degenhardt, pianist; Peter Tonescu, violinist; Sarah Cameron, contralto; Frieda Leary, violinist; Reba Mantell, pianist; Carola Ankerson, violinist; Hallie Stiles, soprano; Dorothea Johnson, violinist, and Charles Paul, pianist.

LECTURES AT ELIZABETH KELSO PATTERSON'S SCHOOL

At the Elizabeth Kelso Patterson School of Singing, on the evening of March 22, Mrs. Fletcher Copp spoke on her method of teaching music to children. Among the pupils of Miss Patterson who are making public appearances at present is Annah Hess, who is to sing at the Brooklyn Academy of Music on the evening of March 29. Madge Daniels, who is the soprano soloist at the Spanish Church of St. Guadalupe, is studying with Miss Patterson and preparing a recital program for April 7.

GESCHEIDT PUPILS RE-ENGAGED

Among pupils of Adelaide Gescheidt, New York vocal teacher, who have added new engagements to their list, are Fred Patton, who has been re-engaged for the festival of the New York Oratorio Society. He will appear as soloist in the Verdi Requiem and Elgar's "Dream of Gerontius." He and Judson House have also been re-engaged for the Worcester (Mass.) Festival and for a tour through Nova Scotia, in the course of which they will appear at the Halifax Festival. Irene Williams has been re-engaged for the Springfield (Mass.) Festival.

MATINEE AT BECKER SCHOOL

A matinee was given by pupils of the American Progressive Piano School, Gustave L. Becker, director, on March 13, at his Carnegie Hall studio. A program of piano numbers was offered with success by Estelle Purlitch, Jeanette Milstein, Mildred Weiss, Frances Greenberg, Master Saul Jacobs, Hazel Essher and Ruth Sexton. Others who appeared were Miriam Ginsberg, Helen Tracy and Dorothea Pickerman.

APPEARANCES FOR STILLMAN PUPIL

An artist-pupil of Louis Stillman, Rita Maginot, pianist, made a good impression in her recent appearance in recital at the Wanamaker Auditorium. The evening following this appearance, she played five numbers at a *Globe* con-

cert at the Morris High School, and on March 22 she played at the meeting of the Theater Club at the Hotel Astor. At the Astor again, but this time in the ballroom, in a benefit program given by the Masons of the Fifth District, Miss Maginot will be heard on the evening of March 28. The following day brings her a noon-time appearance at the Pratt Institute of Art in Brooklyn.

At her Wanamaker concert, she was successful in works of Beethoven, Bach, Brahms, MacDowell, Chopin, Rouel, Mana-Zucca, Liszt and Moszkowski.

RECITAL AT DOYLE STUDIO

Two pupils of Mary Ursula Doyle, teacher of voice and piano, were presented in joint recital at Miss Doyle's studio in Carnegie Hall recently. Monica Broadhurst, contralto, was heard to advantage in songs by Rogers, Franz, Burleigh, Harrison and Massenet, besides an aria from Ponchielli's "La Gioconda" and "Annie Laurie." Ina Gromes-Harrington, pianist, contributed the Ninth Sonata of Mozart and the Chopin Nocturne, Op. 55, No. 1, to an interesting program. Miss Broadhurst is a member of the choir of the Church of the Incarnation. The two young artists have been engaged to give the same numbers at Far Rockaway under the auspices of the Women's Club.

KITCHELL PUPILS ACTIVE

A pupil of Charles Kitchell, Marie Bashian, soprano, had the assistance of Mrs. Alma Kitchell at the piano in her recent costume recital of folk-songs for the Community Service League at the Arlington Avenue Presbyterian Church. Another of Mr. Kitchell's pupils who was recently heard to advantage is Olga Sternberg, soprano, who was presented in a program of songs at a studio tea-musical. Mrs. Kitchell was again the accompanist.

MORRILL PUPILS SING IN NEWARK

Pupils of Laura E. Morrill, the New York voice teacher, were cordially received in Newark, N. J., on March 10, when they appeared before the Woman's Club. Those heard were Sarah Edwards, contralto, and Florence McCullough, lyric soprano.

Zoellner Quartet Pays Annual Visit to Sinsinawa, Mich.

SINSINAWA, Wis., March 19.—The Zoellner String Quartet gave its annual program on the evening of March 5, playing numbers by Beethoven, Mendelssohn, Glazounoff, Liadoff and Rimsky-Korsakoff with its accustomed excellence of ensemble. Since the formation of this organization it has not missed a year in bringing pleasure to Sinsinawa, coming under the auspices of the Saint Clara College.

Ada Tyrone and Harcourt Farmer Appear with Montreal's Apollo Glee Club

MONTREAL, CAN., March 16.—Ada Tyrone and Harcourt Farmer were the assisting artists at the annual concert of the Apollo Glee Club on March 14. George M. Brewer was accompanist. Miss Tyrone instantly established herself as a firm favorite and Mr. Farmer's interpretations from Shakespeare brought him an ovation. The proceeds from the concert go to the University Settlement of Montreal.

PASSED AWAY

Carlo Alberto Ciaparelli

Word was received last week from Rome by Mme. Gina Ciaparelli-Viafora, soprano, formerly of the Metropolitan, and now a prominent voice teacher in New York, of the death in that city of her father, the Chevalier Carlo Alberto Ciaparelli. Mr. Ciaparelli, who was born in Novara, sixty-nine years ago, was a prominent civil engineer and was for more than thirty years inspector under the Minister of Public Works in Rome. Death was due to arteriosclerosis. Mr. Ciaparelli is survived by his wife, who was Caterina Piazza, and three daughters, Matilda, who before her marriage to Signor Marcone, was a prominent mezzo-soprano and pianist; Vittorina, who is professor of history and literature at the Normal School in Rome, and Mme. Ciaparelli-Viafora, who is the wife of Gianni Viafora, MUSICAL AMERICA's cartoonist.

In Chicago Studios

Chicago, March 19.

HENRY McRAE has been appointed soloist at the Bowen M. E. Church. Louise Steele sang at a musicale at Winnetka and before the Lincoln (Neb.) Woman's Club, Lincoln. Both are pupils of the Chicago Musical College.

Felix Krembs is being featured as leading man in "Woman to Woman," now running at one of the local theaters; Manilla Powers is with "Mecca" at the Auditorium, and Carol Rasmussen, known on the stage as "Carol Ray," is in "The Mirage." Miss Rasmussen was the winner of the gold medal in the school of expression contest last season. They are also from the Chicago Musical College.

Charpentier's "Louise" was presented by pupils in the department of opera of the Musical College in Ziegfeld Theater Saturday morning. Acts II, III and IV were given with the following: Olga Gates, Edith Crawford, Calvin Talbot, Kennard Barradell, Mary Fornes, Lucille Howard, Margaret Gregg, Esther Thiselton, Aline Stosberg, Dorothy Davis, Edna Hall, Suzanne Woodward, Dorothy Dodge, Gladys Sandhagen, Edith Blaoser, Helen Gordon, Ruth H. Kuschler, Evelyn Martha, Zita Norfell, Gloria Blakiston, Yvonne Chabut, Anna Harrison, Gertrude Lewis, Esther MacKenna, Lillian Patz and Lillian Winter.

Elmira Gellenback, from the studios of Whitney Tew, presented a program of contralto and coloratura numbers Friday afternoon. Miss Gellenback sang among other compositions the "Caro Nome" aria; "Farewell Ye Hills," by Tchaikovsky in the contralto key; and the soprano aria from Mozart's "Magic Flute."

Manilla Powers, formerly artist-pupil of Karleton Hackett (head of the voice department of the American Conservatory), is filling an engagement with the "Mecca" company in New York City, and Eugene Christie, tenor, an artist-pupil of the same teacher, has received a two months' engagement to sing at the Riviera, Tivoli and other theaters of that circuit. M. A. M.

Chicago Artists Present Two-Piano Program

CHICAGO, March 19.—Mae Doelling and Cleveland Bohnet, both Chicagoans, appeared at Kimball Hall, March 15, in a recital of music for two pianos. With the exception of the Mozart Sonata in D, an almost invariable item in two-piano recitals, the program was new, consisting of works by Schumann, Seeböck, Sears, Kaun, Chaminade, Arensky and Saint-Saëns. Encores, under the circumstances, were out of the question, but there was applause enough to warrant them. E. C. M.

Chicago Soprano in Recital Before Athletic Club

CHICAGO, March 19.—Virginia Van Riper, soprano, achieved a success when she sang at the Sunday afternoon musicale of the Chicago Athletic Club recently. Appearing in a miscellaneous program she was warmly received by the audience. E. C. M.

Albert Friedenthal

BERLIN, March 1.—Albert Friedenthal, pianist, died in Batavia, Dutch East Indies, on Jan. 17. Mr. Friedenthal was born at Bromberg on Sept. 25, 1862, and studied with W. Steinbrunn and his wife, and later with Kullak. He made his first tour in 1882 and was heard in Europe and all over the Orient. He published several works on Folk-Song, of which he had made an exhaustive study in all parts of the world.

James Henry Rattigan

BOSTON, March 23.—James Henry Rattigan, oratorio and concert singer, died at his home on March 20, after a brief illness of pneumonia. Mr. Rattigan had recently been appointed conductor of the Cathedral choir by Cardinal O'Connell.

Harry D. Low

MT. VERNON, N. Y., March 21.—Harry D. Low, for many years connected with the firm of Steinway & Sons, died at his home here last week after an illness of a week. Death was due to pneumonia. He is survived by his wife and four children. F. E. K.



JACKSONVILLE, FLA.—Temple Ahavath Chesed was well filled recently when Bertha M. Foster presented Greta Challen Berg, soprano, in recital.

NORFOLK, VA.—J. J. Miller, for many years organist of Christ Church, is giving his usual Lenten series of free organ recitals on Tuesday evenings.

MATSQUI, B. C.—The Scandinavian Male Chorus of Bellingham, Wash., entertained the Scandinavian Fraternity in a program of choral and solo numbers recently.

LOWELL, MASS.—An interesting recital was given recently by the pupils of Julius Woessner, with the assistance of a small orchestra, and Frances Goggin and Morris Choen, pianists.

MONTPELIER, VT.—Sylvia Baine gave a piano recital at the parish house of Trinity Church recently. She had the assistance of her father, a tenor; and her teacher, Mrs. F. Barby Leach.

CHICAGO, March 12.—Louis Seidman, the Chicago manager, left for New York this week to engage a list of artists for the annual music festival at Winona Lake, Ind., Aug. 17, 18 and 19.

TORONTO, CAN.—Rose Graham, pupil of Miss Falconbridge of the Hambourg Conservatory, was heard in a varied program at Forester's Hall recently. She was assisted by Benny Halpern, violin pupil of Miss Dennison.

NORFOLK, VA.—Mrs. John B. Miles, chairman of the Music Committee of the Arts Association, presented Mrs. Callenbach, mezzo-soprano and a pupil of Protheroe, and Harry Blostein, violinist, at the Arts Building recently.

NEW YORK.—Frederick Cromweel, pianist, gave an interesting program before an assembly of 1500 students in the auditorium of New York University. His numbers included compositions by Liszt, Mendelssohn and Chopin.

WALLINGFORD, CONN.—Two cantatas, Dubois's "Seven Last Words," and Marks's "Victory Divine," were given as a Lenten program by the choir of the Congregational Church, under the direction of the organist, Floyd Wallace.

PORTLAND, ORE.—A lecture-recital was given in Reed College Chapel by Lucien E. Becker, organist, recently. The event was sixth of a series of recitals given by Mr. Becker on the second Tuesday evening of each month from October to May.

CHICAGO, March 12.—Virginia Van Riper, soprano, achieved much success when she sang at the Sunday afternoon musicale of the Chicago Athletic Club a week ago. Appearing in a miscellaneous program, she was warmly received by the audience.

WILMINGTON, DEL.—Two excellent evening recitals have been given in the New Century Auditorium by Irma Seydel, violinist, assisted by Edgar Fowlston, baritone, and Artemisa Elizondo, pianist, under auspices of John L. Fisher Naval Post, American Legion.

POTSDAM, N. Y.—The senior class of the Crane Normal Institute of Music, assisted by Franklin H. Bishop, John W. Maxy, William D. Olsan and Jerome Sisson, recently presented an evening of songs and dances of "Ye Olden Time" in the Normal Auditorium.

HOLYOKE, MASS.—Professor William Churchill Hammond, head of the music department of Holyoke College, gave his 750th organ recital at the Skinner Memorial Church recently. Adele M. Graves, harpist and pupil of Alfred Holy of the Boston Symphony, was the assisting artist.

CHARLES CITY, IOWA.—A new instrumental organization, the Entre Nous

Club, was formed recently by seven young women at the home of Lula La Velle. The members are Sybil Fenholt, Miss La Velle, Marion Ferguson, Betty Jones, Irene Moore, Ella Bleakley and Grace Williams.

INDIANAPOLIS, IND.—A program of organ music was presented by Sidney C. Durst at the Roberts Park Church, March 8, under the auspices of the Indiana Chapter of the American Guild of Organists. He had the assistance of Mrs. Leroy Burtch, organist, and Mrs. James H. Lowry, soprano.

MONMOUTH, ORE.—The Oregon Normal School endorsed the national week of song movement in varied programs recently. The various activities were directed by Zella Landon, Miss Schuette, Miss Taylor, Miss McChesney, Edyth Driver, Muriel Paul, Thomas Wilfred, Mary Wilson and Agnes Christensen.

ALBANY, N. Y.—Henry Souvaine, pianist, and Ethel Rist Mellor, soprano, gave a joint recital recently in Chancellor's Hall. Dr. Sigmund Spaeth, New York music critic, spoke on "Music Appreciation" at a rehearsal of the Albany Community Chorus at the State Education Building. Mr. Souvaine was the soloist.

POUGHKEEPSIE, N. Y.—On Sunday, March 6, Gounod's "Gallia" was sung in both Christ Episcopal Church and the First Congregational Church. Alfred J. C. Bailey is the organist and director at Christ Church. Mrs. A. T. Kelly sang the soprano part at the Congregational Church under the direction of Fred L. Brown.

LARAMIE, WYO.—The members of the music faculty of the University of Wyoming were heard in concert in the main auditorium recently. Those who appeared were Hazel Everingham, pianist; Ermine Thompson, soprano; Ruth Filmore Smith, violinist; Carl F. Jessen, pianist, and George Edwin Knapp, baritone.

PORTLAND, ORE.—Mrs. Susie Fennell Pipes entertained the members of the Portland Alumnae Club of Mu Phi Epsilon, national musical sorority, recently. A musical study program on Russian music was illustrated by Mrs. Margaret Mansfield Sims, president of the Club, and Helen Watt. Mrs. Pipes played a number of violin solos.

BIRMINGHAM, ALA.—Frederick Gunster, tenor, appeared under the auspices of the Birmingham Music Study Club recently at the Jefferson Theater. Mrs. Edna Gockel Gussen was at the piano. Clifford Kershaw, cellist, who is leaving soon for Philadelphia, made his last appearance here on an occasion arranged for community singing.

ST AUGUSTINE, FLA.—A recent lecture-recital by Mrs. Edward MacDowell was one of the events of the season. The St. Cecilia Club, with its membership of last year more than doubled, has been active. The Italian Day was of unusual interest, featuring Daisy Wilson, soprano, of Atlanta, who has been coaching with Professor Douglas.

BELLINGHAM, WASH.—Marion Vaughan Ells appeared in a violin recital in Seattle lately, playing solos and duets with her teacher, Vaughan Arthur. Mildred Ebey Robinson also appeared in violin recital in Seattle, playing before the King County representatives of the American Legion. Miss Robinson is a pupil of Mme. Davenport-Engberg.

LYNN, MASS.—Raymond Havens, pianist, played here in a recital, on the afternoon of March 8, before a large and cordial audience. He contributed a program of standard works, including Schubert's Impromptu in B Flat and the Schumann "Carneval," and disclosed superior artistic gifts. There were many encores.

TORONTO, CAN.—A children's concert was given at the Toronto Conservatory of Music recently by Olive and Mary Bush. Special interest centered in Norah Holland's "A King's Son of Erin," a fairy song set to fairy-like music by Dr. Healy Hillan of the Conservatory. The Home and School Council is considering giving a similar concert.

MANCHESTER, N. H.—A Sunday evening concert was given recently at the Nashua Country Club, before an appreciative audience of members and guests. The program directed by Eusebius G. Hood, was presented by Mrs. Doris White Whitney, cellist; Mrs. Edith Phaneuf, soprano; Rudolph Pepin, pianist, and Norman P. Carpenter, tenor.

KEYPORT, N. J.—The series of musical services which have been given by the choir of the Baptist Church, G. M. Collins, organist and director, for the past four years, are attracting large audiences. The third in this season's series took place Feb. 27 when the choir had the assistance of Myrtle Sickles, soprano, and Raymond Bartlett, tenor.

LOS ANGELES, CAL.—The Gamut Club elected a new executive board at its recent annual meeting. The members are C. E. Pemberton, E. G. Judah, L. E. Behymer, Ben Field, Hans Sinne, Joseph P. Dupuy, Charles C. Draa, William Wolf and A. D. Hunter. Mr. Behymer was chosen president; Mr. Judah, vice-president, and Mr. Pemberton, secretary and treasurer.

ALBANY, N. Y.—The Albany Männerchor, comprising a chorus of thirty-eight male voices, gave its first concert of the season in Eastern Star Hall, assisted by Mrs. Christian T. Martin, soprano; Mrs. Frederick W. Cross, pianist; Frederick J. Maples, tenor, and William Kahle, baritone. The chorus was led by Henry Hamecher in numbers by Loellmer, Hermer and Greig.

OKLAHOMA CITY, OKLA.—Bertha Beland, pianist, of Guthrie, presented a program before the Acorn Club at its recent meeting at the home of Mrs. W. W. Rucks. Miss Beland's numbers included "Sundown" by Helen Hopekirk, the second movement of Schumann's G Minor Sonata, Chopin's Etude, Op. 23, and Liszt's "St. Francis Talking to the Birds" and "St. Francis Walking on the Water."

PORTLAND, ORE.—"The Enchanted Princess," a dance pantomime, was presented at the Heilig Theater by the students of Marie Gammie. The MacDowell Club chorus, with Mae Dearborn Schwab as soloist, and a large string orchestra, conducted by William H. Boyer, supervisor of music in the Portland public schools, assisted in making the performance one of the most enjoyable local attractions this season.

CHICAGO.—Orchestra Hall was filled to the doors on March 2 by graduates of the University of Illinois who had assembled to hear the concert band of that institution. The organization, of about ninety players, draws its membership from the undergraduate body, and is under the direction of Albert Austin Harding. Mr. Harding has developed a tone that is both solid and mellow, and he and his young musicians take their duties earnestly and seriously.

ALBANY, N. Y.—The Students' Music Study Club, comprising piano and vocal pupils of Mr. and Mrs. Fred W. Kerner, gave its first monthly program recently at the Kerner studio. Billie Bruce read a paper on "Music—Its Origin and Development," and there were solos by Ellen Frinks, Edith Adams, Julia Lemme and Elizabeth Flashover, Lillian Stern, Sophia Albert and Elizabeth Garrett. Mrs. Helen Copley Ackerman was the accompanist.

CAMDEN, N. J.—Professor Powell G. Fithian was the guest of honor at a large gathering at the First Methodist Church recently as a testimonial to his thirty-three years as musical director and organist of the church, from which position he is to retire in the near future. Addresses of appreciation were made by Dr. James E. Bryan, superintendent of the public schools; William A. Colescott, member of the church board, and the pastor, Rev. Edwin Forrest Hann.

LOS ANGELES, CAL.—An unusually interesting program, arranged for the March dinner of the Gamut Club by Hans Linne, musical director of the Stewart Opera Company, was presented

by Jules Sepske, violinist; Belle Preston, reader; Harriet Story MacFarlane, soprano, of Detroit; Carmilla Hubel, flautist; Eva Victor, monologist, of Detroit; Elizabeth Ruhlman and Mr. Linne. Among the distinguished guests were Gertrude Atherton, Mrs. Rupert Hughes, Emilio de Gogorza and Carrie Jacobson-Bond.

ALBANY, N. Y.—A concert in Chancellor's Hall for the benefit of the Kenwood Tuberculosis Hospital brought forward Catherine Dick, soprano; Mrs. Lelita Otto, harpist, and Mrs. Leonard V. Miscal, pianist. The accompanists were Marjorie McGrath and Helen Radding. Mrs. Miscal directed the program. The Albany Quartet, comprising Howard Smith, Edgar S. Van Olinda, Edward L. Kellogg and Otto R. Mende, gave a concert for the men's club of the Westminster Presbyterian Church recently.

CALGARY, ALBERTA.—An interesting ensemble recital, under the direction of Mrs. Annie Glen Broder, given recently in Unity Hall, enlisted the services of Marjorie Johnston, Bertha Ziselmann, Hazel Campbell, Mae Studer, Joe Marks, Charles Fidler, Gail Strang and Edward Gardener. Accompaniments were supplied by Nettel Meikle, Dorothy Chard, Vera Christie, Amy Mitchell Innes and Dorothy Currie. Solo numbers were presented by Jessie Ackland, Mrs. J. I. Davidson, Frank Newton, Margaret Ward, and a piano trio was played by Eva Foster, Irene Davidson and Helen White.

DETROIT, MICH.—The Detroit Conservatory of Music gave the third of its complimentary recitals for its students in Orchestra Hall recently, presenting Jan Sikesz, pianist, assisted by Earl Morse, violinist, and Neva Kennedy Howe, accompanist. The eighth morning concert of the Tuesday Musicales took place at the Y. W. C. A. recently. Those who took part in the program were Jennie M. Stoddard, Mrs. Edwin S. Sherrill, Dorothy Wilder, Mrs. Gertrude Lloyd Clark, Mrs. Helen Whelan Yunk, Mrs. Mildred Magerl Kyle, Mrs. Jeannette Van der Velpen Reaume and Mrs. Mildred Mannebach. Ada L. Gordon was chairman of the day.

PORTLAND, ORE.—The first of a series of recitals was given recently in the Lincoln High School Auditorium by the piano and voice students of Helen and Evelene Calbreath. The following were presented: Annette and Ruth Kern, Helen Stratten, Loie Thayer, Elma Vaughn, Florence Johnson, Deborah Sprague, Rose Parker, Louise Powell, Adeline Bryant, Mrs. McLeod, Helen Bender, Hazel Bradbury, Beneta Buchtel, Mr. Winneman, Doris Gramm, Mrs. Gretschan Kraus, Mildred Perry, Mrs. Charles G. Irwin, Myrtle Noorlin and Katherine Ensey. Of special interest was the singing by Miss Ensey of two songs composed by Evelene Calbreath, "Love So Blithesome and Gay," and "In a Garden."

BANGOR, ME.—Prominent Maine composers, and especially Bangor musicians, were studied at a largely attended meeting of the Schumann Club at the residence of Mrs. Robert T. Clark. The meeting was in charge of Mrs. Clark, June L. Bright and Helena Tewksbury. Special mention was made of William R. Chapman, Benjamin Whelpley, Whitney Coombs, Kate Vannah, John K. Paine, J. C. Bartlett, G. W. Marston, Hermann Kotzschmar, Arthur Hyde, Will C. MacFarlane, George T. Edwards and Alice Weston. The works played or sung were by these composers. Bangor composers included the late Melville H. Andrews, Adelbert W. Sprague, Charles E. Hamlin, Paul White and Mrs. Mae Silsby White.

INDIANAPOLIS, IND.—The Matinee Musicales was responsible for two excellent programs given during the last few weeks. Mrs. Lafayette Page, Mrs. James Hurt, Mrs. R. G. Null, Mrs. Frank Edenharter, Mrs. S. L. Kiser, Mrs. Louise Schellschmidt-Koehne, Mrs. Mabel Behrendt, Grace Hutchings, Lucile Springer, Bertha and Pauline Schellschmidt. The Lincoln Trio (Ella Schroeder, Hansi Humphreys and Mrs. S. K. Ruick), Mrs. James Lowry, Mrs. Glen O. Friermood, Esther Morris Washburn, Marie Dawson-Morrell, Mrs. F. Edenharter, Mrs. E. C. Johnson, Mrs. John L. Elliott, Mrs. Robert Blake, Esther Thornton, Charlotte Lieber, Emma Doeppers and Don Watson contributed. The choir, under Alexander Ernestinoff, appeared on the first occasion.

In MUSIC SCHOOLS and STUDIOS of N.Y.

RUSS PATTERSON'S STUDENTS PROSPERING

A. Russ Patterson, vocal teacher, is having an active season. The monthly musical programs given at his studio have proved of interest to artists and audiences alike. Of his pupils now before the public, Idelle Patterson, lyric-coloratura soprano, has been particularly well received this season. Her Carnegie Hall recital on Nov. 14 was followed by appearances as soloist with the St. Louis Pageant Choral and Symphony on Nov. 30; as soloist with the Eclectic Club, at its anniversary program in New York; as soloist with the Albany Mendelssohn Club; with the Musical Art Club of Corning, N. Y.; with the Apollo Club of Brooklyn, at the Academy of Music; in the all-star course in Reading, Pa., and at the annual Commandery Concert in Buffalo, N. Y., tour is being booked for her, through New York and Pennsylvania, for April and May. She has been re-engaged to appear as soloist at American National Music Festival, at Buffalo, Oct. 3.

Rose Dreeben, another Patterson pupil, who was a prize-winner at the Lockport Musical Festival in the fall, was soloist at the Strand Theater of Newark, N. J., the week of Feb. 14. She was also soloist at the Strand Theater of Rockaway, N. Y., and was engaged for a series of concerts in Bridgeport, Stamford and Norwalk, Conn., during the first week of March. Lenore Van Blerkom, lyric soprano, was soloist for the Pleiades Club of New York, Dec. 12, for the Delphian Club, Jan. 18, and in a special engagement with the Rainbow Masonic Chapter at the Waldorf-Astoria, March 12.

Successes are being won by Irene Pavloska, soprano, on her present transcontinental concert tour. Another Patterson pupil, Alice Hanlon, lyric soprano, has been engaged for the part of *Cerise* in the "Erminie" revival. Magda Dahl, lyric soprano, is appearing in concerts throughout New York State, with Calanto's Band. She was special soloist last summer at Congress Park, Saratoga Springs, N. Y. Esther Johnson, soprano soloist at the Swedish Lutheran Church of Branford, Conn., was soloist for the Musical Art Club of that town, Feb. 15, and soloist at the annual concert at the Hotel Garde in New Haven, Conn., Dec. 21. Martha Bartelmy, lyric soprano, was soloist at St. James' Episcopal Church of Bayonne, N. J., Feb. 14. Jean Forrest, coloratura soprano, gave a recital with success at Glendora, Cal., Feb. 15.

Suzanne Kenyon, soprano, is soloist at St. Bartholomew's Church, New York. May Hanly, mezzo-soprano, was soloist in a recent performance of Gaul's cantata, "Ruth," at St. Bartholomew's. Lillian Lewen, dramatic soprano, gave a song recital for the N. Y. Board of Education, March 10. Sybil Swick, contralto soloist, at the First Congregational Church in Niagara Falls, N. Y., gave a recital with success at Lockport, N. Y., March 7. Miss Hirsch, dramatic soprano, was soloist for the twenty-fifth anniversary concert of Oddfellows at the Hotel Astor, March 6. Esther Hirschberg, contralto, made a recital appearance in Providence, R. I., Feb. 15. Maurice La Voe, Russian baritone, gave a successful program in Jersey City, N. J., Jan. 24, for the Board of Education. Mildred Fischer, soprano, is appearing as soloist with Margaret Anglin.

HEAR HAYWOOD ARTIST-PUPILS

Mr. and Mrs. Thomas Fuson, artist-pupils of Frederick H. Haywood, gave a successful joint recital in the Straus Auditorium of the Educational Alliance, New York, Tuesday evening, March 1. They also participated on Thursday evening, March 3, in the March entertainment given by the Women's Auxiliary of the New York Port and the American Defense Society.

STUDIO RECEPTION AT DUDLEY BUCK'S

An "at home" was held at the studios of Mr. and Mrs. Dudley Buck on the afternoon of March 13. Over 200 guests were received. A musical program was contributed by Katherine Galloway, Margaret Clarkson, Thomas Conkey and Leslie Arnold, all of whom gave pleasure with their singing. John Palmer added to the joys of the occasion with humorous recitations.

THE DAVIDS PRESENT SINGERS

Mr. and Mrs. Ross David gave an informal program with their pupils at Studio, 402, Carnegie Hall, on Sunday afternoon, March 20, before an invited audience. The singing was of excellent quality, two performers appearing, Harry C. Browne, baritone, and a remarkable fifteen-year-old coloratura soprano, Priscilla Baynes by name. Mr. Browne was heard in Cowen's "Border Ballad," the Scottish folk-song, "Leezie Lindsay" and Fauré's "The Palms," and displayed a fine voice, excellent diction and a spirited delivery. Little Miss Baynes, though suffering from a cold, showed in the waltz from Gounod's "Romeo," two charming songs by Mrs. David, two Liza Lehmann songs and Haydn's "Mermaid Song" that she has marked talent and has accomplished a great deal in one year of study with Mr. David. She comes by her singing naturally, her father having been a cathedral singer in England. At the end of the program Mr. David sang by request Mrs. David's song, "Revelation." All three of her songs are settings of her own poems. Mrs. David played the accompaniments admirably.

N. Y. COLLEGE OF MUSIC STUDENTS PLAY OWN WORKS

A feature at the students' recital given at the New York College of Music recently was the appearance of students of the theory department in numbers of their own composition. Herman C. Buhler played two two-part fugues, of his own, in F Minor and C Major respectively, for piano. Nils A. Nelson was heard in the first movement of his Piano Sonata in F Minor. Another first movement of a Piano Sonata, this in G Major, was presented by its composer, Aaron Copeland. Forrest V. Coffin's Theme and Variations in E Flat was performed by Joseph Meresco.

Others who contributed to the program were Alice Degenhardt, pianist; Peter Tonescu, violinist; Sarah Cameron, contralto; Frieda Leary, violinist; Reba Mantell, pianist; Carola Ankerson, violinist; Hallie Stiles, soprano; Dorothea Johnson, violinist, and Charles Paul, pianist.

LECTURES AT ELIZABETH KELSO PATTERSON'S SCHOOL

At the Elizabeth Kelso Patterson School of Singing, on the evening of March 22, Mrs. Fletcher Copp spoke on her method of teaching music to children. Among the pupils of Miss Patterson who are making public appearances at present is Annah Hess, who is to sing at the Brooklyn Academy of Music on the evening of March 29. Madge Daniels, who is the soprano soloist at the Spanish Church of St. Guadalupe, is studying with Miss Patterson and preparing a recital program for April 7.

GESCHEIDT PUPILS RE-ENGAGED

Among pupils of Adelaide Gescheidt, New York vocal teacher, who have added new engagements to their list, are Fred Patton, who has been re-engaged for the festival of the New York Oratorio Society. He will appear as soloist in the Verdi Requiem and Elgar's "Dream of Gerontius." He and Judson House have also been re-engaged for the Worcester (Mass.) Festival and for a tour through Nova Scotia, in the course of which they will appear at the Halifax Festival. Irene Williams has been re-engaged for the Springfield (Mass.) Festival.

MATINEE AT BECKER SCHOOL

A matinee was given by pupils of the American Progressive Piano School, Gustave L. Becker, director, on March 13, at his Carnegie Hall studio. A program of piano numbers was offered with success by Estelle Purlitch, Jeanette Milstein, Mildred Weiss, Frances Greenberg, Master Saul Jacobs, Hazel Essher and Ruth Sexton. Others who appeared were Miriam Ginsberg, Helen Tracy and Dorothea Fickerman.

APPEARANCES FOR STILLMAN PUPIL

An artist-pupil of Louis Stillman, Rita Maginot, pianist, made a good impression in her recent appearance in recital at the Wanamaker Auditorium. The evening following this appearance, she played five numbers at a *Globe* con-

cert at the Morris High School, and on March 22 she played at the meeting of the Theater Club at the Hotel Astor. At the Astor again, but this time in the ballroom, in a benefit program given by the Masons of the Fifth District, Miss Maginot will be heard on the evening of March 28. The following day brings her a noon-time appearance at the Pratt Institute of Art in Brooklyn.

At her Wanamaker concert, she was successful in works of Beethoven, Bach, Brahms, MacDowell, Chopin, Rouel, Mana-Zucca, Liszt and Moszkowski.

RECITAL AT DOYLE STUDIO

Two pupils of Mary Ursula Doyle, teacher of voice and piano, were presented in joint recital at Miss Doyle's studio in Carnegie Hall recently. Monica Broadhurst, contralto, was heard to advantage in songs by Rogers, Franz, Burleigh, Harrison and Massenet, besides an aria from Ponchielli's "La Gioconda" and "Annie Laurie." Ina Gromes-Harrington, pianist, contributed the Ninth Sonata of Mozart and the Chopin Nocturne, Op. 55, No. 1, to an interesting program. Miss Broadhurst is a member of the choir of the Church of the Incarnation. The two young artists have been engaged to give the same numbers at Far Rockaway under the auspices of the Women's Club.

KITCHELL PUPILS ACTIVE

A pupil of Charles Kitchell, Marie Bashian, soprano, had the assistance of Mrs. Alma Kitchell at the piano in her recent costume recital of folk-songs for the Community Service League at the Arlington Avenue Presbyterian Church. Another of Mr. Kitchell's pupils who was recently heard to advantage is Olga Sternberg, soprano, who was presented in a program of songs at a studio tea-musical. Mrs. Kitchell was again the accompanist.

MORRILL PUPILS SING IN NEWARK

Pupils of Laura E. Morrill, the New York voice teacher, were cordially received in Newark, N. J., on March 10, when they appeared before the Woman's Club. Those heard were Sarah Edwards, contralto, and Florence McCullough, lyric soprano.

Zoellner Quartet Pays Annual Visit to Sinsinawa, Mich.

SINSINAWA, WIS., March 19.—The Zoellner String Quartet gave its annual program on the evening of March 5, playing numbers by Beethoven, Mendelssohn, Glazounoff, Liadoff and Rimsky-Korsakoff with its accustomed excellence of ensemble. Since the formation of this organization it has not missed a year in bringing pleasure to Sinsinawa, coming under the auspices of the Saint Clara College.

Ada Tyrone and Harcourt Farmer Appear with Montreal's Apollo Glee Club

MONTREAL, CAN., March 16.—Ada Tyrone and Harcourt Farmer were the assisting artists at the annual concert of the Apollo Glee Club on March 14. George M. Brewer was accompanist. Miss Tyrone instantly established herself as a firm favorite and Mr. Farmer's interpretations from Shakespeare brought him an ovation. The proceeds from the concert go to the University Settlement of Montreal.

PASSED AWAY

Carlo Alberto Ciaparelli

Word was received last week from Rome by Mme. Gina Ciaparelli-Viafora, soprano, formerly of the Metropolitan, and now a prominent voice teacher in New York, of the death in that city of her father, the Chevalier Carlo Alberto Ciaparelli. Mr. Ciaparelli, who was born in Novara, sixty-nine years ago, was a prominent civil engineer and was for more than thirty years inspector under the Minister of Public Works in Rome. Death was due to arteriosclerosis. Mr. Ciaparelli is survived by his wife, who was Caterina Piazza, and three daughters, Matilda, who before her marriage to Signor Marcone, was a prominent mezzo-soprano and pianist; Vittorina, who is professor of history and literature at the Normal School in Rome, and Mme. Ciaparelli-Viafora, who is the wife of Gianni Viafora, MUSICAL AMERICA'S cartoonist.

In Chicago Studios

Chicago, March 19.

HENRY McRAE has been appointed soloist at the Bowen M. E. Church. Louise Steele sang at a musicale at Winnetka and before the Lincoln (Neb.) Woman's Club, Lincoln. Both are pupils of the Chicago Musical College.

Felix Krembs is being featured as leading man in "Woman to Woman," now running at one of the local theaters; Manilla Powers is with "Mecca" at the Auditorium, and Carol Rasmussen, known on the stage as "Carol Ray," is in "The Mirage." Miss Rasmussen was the winner of the gold medal in the school of expression contest last season. They are also from the Chicago Musical College.

Charpentier's "Louise" was presented by pupils in the department of opera of the Musical College in Ziegfeld Theater Saturday morning. Acts II, III and IV were given with the following: Olga Gates, Edith Crawford, Calvin Talbot, Kennard Barradell, Mary Fornes, Lucille Howard, Margaret Gregg, Esther Thiselton, Aline Stosberg, Dorothy Davis, Edna Hall, Suzanne Woodward, Dorothy Dodge, Gladys Sandhagen, Edith Blaoser, Helen Gordon, Ruth H. Kuschler, Evelyn Martha, Zita Norfell, Gloria Blakiston, Yvonne Chabut, Anna Harrison, Gertrude Lewis, Esther MacKenna, Lillian Patz and Lillian Winter.

Elmira Gellenback, from the studios of Whitney Tew, presented a program of contralto and coloratura numbers Friday afternoon. Miss Gellenback sang among other compositions the "Caro Nome" aria; "Farewell Ye Hills," by Tchaikovsky in the contralto key; and the soprano aria from Mozart's "Magic Flute."

Manilla Powers, formerly artist-pupil of Karleton Hackett (head of the voice department of the American Conservatory), is filling an engagement with the "Mecca" company in New York City, and Eugene Christie, tenor, an artist-pupil of the same teacher, has received a two months' engagement to sing at the Riviera, Tivoli and other theaters of that circuit. M. A. M.

Chicago Artists Present Two-Piano Program

CHICAGO, March 19.—Mae Doelling and Cleveland Bohnet, both Chicagoans, appeared at Kimball Hall, March 15, in a recital of music for two pianos. With the exception of the Mozart Sonata in D, an almost invariable item in two-piano recitals, the program was new, consisting of works by Schumann, Seeböck, Sears, Kaun, Chaminade, Arensky and Saint-Saëns. Encores, under the circumstances, were out of the question, but there was applause enough to warrant them. E. C. M.

Chicago Soprano in Recital Before Athletic Club

CHICAGO, March 19.—Virginia Van Riper, soprano, achieved a success when she sang at the Sunday afternoon musicale of the Chicago Athletic Club recently. Appearing in a miscellaneous program she was warmly received by the audience. E. C. M.

Albert Friedenthal

BERLIN, March 1.—Albert Friedenthal, pianist, died in Batavia, Dutch East Indies, on Jan. 17. Mr. Friedenthal was born at Bromberg on Sept. 25, 1862, and studied with W. Steinbrunn and his wife, and later with Kullak. He made his first tour in 1882 and was heard in Europe and all over the Orient. He published several works on Folk-Song, of which he had made an exhaustive study in all parts of the world.

James Henry Rattigan

BOSTON, March 23.—James Henry Rattigan, oratorio and concert singer, died at his home on March 20, after a brief illness of pneumonia. Mr. Rattigan had recently been appointed conductor of the Cathedral choir by Cardinal O'Connell.

Harry D. Low

MT. VERNON, N. Y., March 21.—Harry D. Low, for many years connected with the firm of Steinway & Sons, died at his home here last week after an illness of a week. Death was due to pneumonia. He is survived by his wife and four children. F. E. K.

PAVLOWA RADIANT IN FAREWELL WEEK

"Giselle" and Other Favorites
Revived at Manhattan
Opera House

Anna Pavlova danced her "au revoir" to the United States at the Manhattan Opera House on Saturday night, March 19. The overwhelming demonstration of a crowded audience came as the fitting climax of a tour that carried her from coast to coast, from New York to San Francisco and back again. In spite of wearing experiences she returned as if borne in upon the first breeze of spring, and danced lightly as a shadow in the flood of a stage moon, moved as thistle-down in the glare of a calcium sun. Pavlova was Pavlova!

No feature of the farewell week was hailed with more delight than "Giselle," Adolphe Adam's two-act ballet. This was revived on Tuesday night and repeated on Friday. The story of the broken-hearted girl and the lover lured to his death by the Wilis has been the subject of several works, literary and musical. Heine's version of the legend was Gautier's inspiration when he wrote the tale that attracted the Parisian composer. Loder worked on similar material in his opera, "The Wilis or the Night Dancers," and so did Puccini in "Le Villi." But surely the story was never told with more poetry than by Pavlova.

"Giselle, ou Les Wilis" was once the favorite ballet of Carlotta Grisi. In these later days Pavlova has made the work her own by virtue of her consummate art—an art of mime, of twinkling toes and graceful movement. Last week she danced again the part of the peasant maid with that skill and charm and exquisite sense of the poetic that have made her so famous. It was a dazzling, brilliant performance, one that gripped and swayed the great audience that witnessed it. The conventional paces of the ballet were transformed by her art, and everything seemed fresh and new. Volinine as the lover gave her admirable aid, and Mlle. Stuart tripped, with daintiness and appealing grace, the steps of the ghostly Wilis queen.

Pavlova opened the week in "Flora's Awakening," the mythological ballet arranged by Ivan Clustine. Mlle. Butsova and the American star of the company, Stowitts, shone in the Egyptian Ballet on Monday and Thursday evenings. Admirers of Pavlova were given further opportunities of seeing her in "The Fairy Doll," the toy-shop episode, revived the previous week. This was the chief item in the farewell program on Saturday night. It was also given on Thursday. Mlle. Stuart, Barte and

others danced to music of Schubert in "The Enchanted Lake" on Wednesday evening, and Pavlova followed this in "Chopiniana," the delightful set presented in a romantic, moonlit garden. The new Mexican suite, the success of which drew telegraphic congratulations from President Obregon, was repeated at the Wednesday matinée and on Saturday night. No Pavlova week would be complete without "Amarilla." She reserved it for the final matinée on Saturday. "Snowflakes" was repeated on Wednesday afternoon, and the "Thais" ballet figured in the same program.

When it came to the divertissements, the fare was rich and varied. All these minor dance items were thoroughly enjoyable, and several of them took on major importance because of the art with which they were presented. First, of course, was the Gavotte Pavlova, with Alexandre Volinine, a very gallant exquisite, lending aid to that dainty, ever adorable lady in the chrome directoire gown and poke-bonnet. There were nights when it seemed that Pavlova would hold up her own show, so strenuously did the audience apply themselves to applause. Volinine was admirable as ever, a suitable partner for the star. On Saturday night he was to have danced in a new polka number, but a freakish bit of bad luck resulted in a strained tendon early in the evening, and he had to leave Pavlova to present her polka alone. She did it to the piano accompaniment of Mme. de Markhoff, the Russian composer.

Another item which won much favor during the week was the Russian Dance, in which Stepanoff joined with the famous leader of the company. That amazing person, Stepanoff, while on tour seems to have added more intricate steps to his astounding exhibition of dance gymnastics. Stowitts, a picture of manly physique, had his share of the limelight during the week. Several times he was associated with that beautiful young dancer, Mlle. Stuart, in a classic Pastoral, one of the outstanding divertissements. Then, the American was seen again in his wild Brigand Dance. Volinine contributed solo dances, and of course Pavlova's "Swan" came in for attention. The Holland Dance of Mlle. Courtney and Vajinsky, and the Scene Dansante of Mlle. Butsova and Vestoff were other popular numbers. The Syrian and Greek dances were also given again. Theodore Stier conducted the orchestra throughout the week.

5000 HEAR GALLI-CURCI

Coloratura in Fine Voice, Gives Concert
in Hippodrome

As many persons as the Hippodrome, including some 500 on the stage, could hold applauded Amelita Galli-Curci last Sunday night in a program of songs and familiar operatic arias. The coloratura was in good voice, spinning out long phrases with velvety smoothness and trilling on notes at a dizzy altitude. Her singing was pleasurably true to pitch. The program ranged from old English and Italian airs to songs of modern French and a group in English and also included "Hymne au Soleil" from Rimsky-Korsakoff's "Le Coq d'Or," which was rapturously applauded.

The French songs were Debussy's "Romance" and Fauré's "Carneval" and "Madrigal," and served to reveal the gifts of the singer in a field widely removed from that in which her admirers generally hear her. Her English songs were also well received, especially "My Shadow" by her husband-accompanist, Homer Samuels, who shared in the attention of the audience. There were extras in abundance, and notable among them James Francis Cooke's "Ol' Car'lina." The arias, which were among her happiest numbers, were from Bizet's "The Pearl Fishers" and the "Shadow Song" from Meyerbeer's "Dinorah." Manuel Berenguer played the flute obbligato in the last named song and added two solos by Widor. Expert accompaniments were provided by Mr. Samuels.

Organization the Secret of Successful Managing, Says Mills

President of Local Managers'
Association Tells of His
Work—Directing a Con-
servatory and an Opera
Company

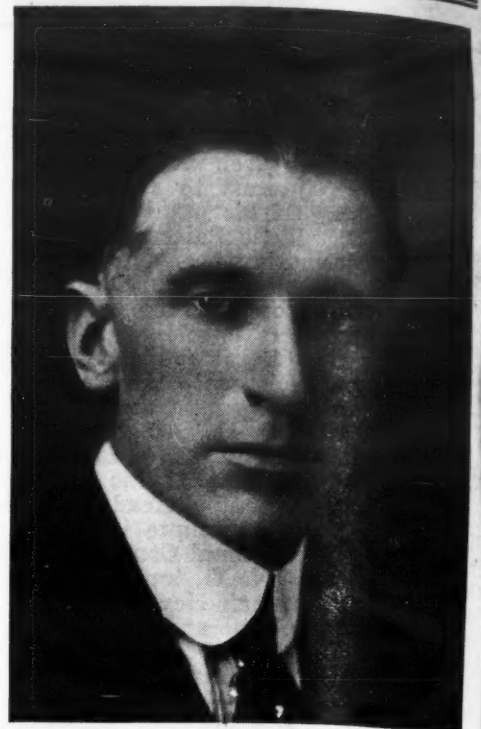
BOOKING and handling grand opera tours, operating concert courses in more than a half-dozen important cities and directing a flourishing conservatory of music, would seem to be the work of several individuals, yet all this is being accomplished by one person, Bradford Mills of Toledo, or more specifically Toledo and New York, for Mr. Mills has an office in New York and spends considerable time in the city.

Mr. Mills is himself a musician and for many years was active in the musical profession. Probably no so-called "local" manager has a wider acquaintance among the concert managers of the country than Mr. Mills, nor is any manager more conversant with local concert conditions throughout the country. He was twice elected president of the National Concert Managers' Association, which position he now holds, and his travels in connection with various operatic enterprises have taken him to every city of consequence from coast to coast. For two seasons Mr. Mills was associated with Fortune Gallo, having organized and been co-partner with Gallo in the English Opera Company. He is now booking and tour manager of the Scotti Grand Opera Company, which he piloted on its tour to the coast last fall, and is again laying plans for the second transcontinental tour of Mr. Scotti's song birds.

"How do you do it?" was the question put to Mr. Mills.

"It is simply a matter of organization. Naturally I could not accomplish all these things were I to do everything myself. I have an organization and while not a large one, I have found the right persons for the right place in each of my activities. For example, my school interests are cared for by my school organization. The school has been established over twenty years. I spent many years of hard work building up an institution which now has an annual enrollment of between five and six hundred students. It is managed wholly by an organization which has been developed within itself. Many of our teachers have been with the school for ten or twelve years. I simply outline the general policies and others carry them out.

"In our concert business I have several competent assistants whose activities are centered in this work. Some of our courses we handle independently, but in the majority of instances we work in conjunction with a local club, furnishing the artists and attractions and outlining and assisting in the promotion. As a rule these concert courses are underwritten by local business men. During the past few years we have never had an assessment of our guarantors. Through handling of so many towns and naturally buying so many dates of artists we are able at times to secure a great saving in fees. We always give a local club the benefit of any saving, depending upon our promotion fee and a share in the profits of the series for our compensation."



Bradford Mills, President of the National Concert Managers' Association

In outlining his plans for the coming season, Mr. Mills said: "We are planning to take on a number of the smaller cities in our territory next season. Our operations have been largely confined to Ohio, Indiana and Kentucky. In these States we have had courses in Toledo, Indianapolis, Muncie, Ft. Wayne, South Bend and Louisville. There are a great many towns in the territory of fifteen to twenty thousand population which are beginning to want high grade musical attractions. Many of these towns have live commercial clubs and chambers of commerce, like the larger cities, and they are keen for developing the aesthetic interest in their communities. While naturally they can not afford the highest priced artists, they can handle musical courses which afford more profit and pleasure than the Lyceum attractions upon which they have had to depend in the past for their music."

In reply to a question as to whether it was true that he intended opening an office in New York for handling artists he said, "No, I have no desire or intention of ever entering the field of artists' management. I prefer to be a free lance, and to buy artists in the open market. I enjoy the fascination of promoting concerts and thus dealing directly with the public." P. A.

Philadelphia Symphony Drops Wilmington from Itinerary; Other Cities May Be Cut

[By Telegraph to Musical America]

WILMINGTON, DEL., March 21.—It was announced tonight at the close of the sixteenth season of the Philadelphia Symphony, that the orchestra would discontinue its visits to Wilmington. Arthur Judson, manager, stated that the expenses were too high, and that the orchestra could play more profitably in Philadelphia. The local orchestra committee was dazed by the sudden break. Mr. Judson added that there could be no reconsideration. The orchestra might have to eliminate other cities. T. H.

San Francisco Still in Suspense About Future of Symphony

SAN FRANCISCO, CAL., March 21.—No definite statement has yet been forthcoming concerning the future of the Symphony Orchestra Association. Music lovers are still in doubt as to whether the concerts will be continued next season or whether the financial position, detailed in MUSICAL AMERICA last week, will force a suspension of activities. John Dempster McKee, president of the association, has promised to make an announcement this week.

Alfred Hertz, conductor, Mrs. Hertz and A. W. Widenham, business manager of the association, went to Los Angeles to attend the final concert of the Philharmonic forces under Walter Henry Rothwell. Mr. and Mrs. Hertz will proceed to New York early in April, and will sail thence for Europe. M. H.

KURTZMANN PIANOS

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE

C. KURTZMANN & CO., Makers, 526-536 NIAGARA STREET
BUFFALO, N. Y.

MEHLIN PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos

Manufactured by

PAUL G. MEHLIN & SONS

Warehouses 4 East 43rd St., New York

Send for Illustrated Art Catalogue

BUSH & LANE Pianos and Player Pianos

Artistic in tone and design

BUSH & LANE PIANO CO., HOLLAND, MICHIGAN

WEAVER PIANOS

AN ARTISTIC TRIUMPH
WEAVER PIANO COMPANY, YORK, PA.